

ANIMATION WORLD

Vol. 3 Issue 3

MAGAZINE

June 1998

J OBS AND E DUCATION

- Animation on the Internet
- Glenn Vilppu's Life Drawing
- Canada's Golden Age?
- Below the Radar

WHO IS JARED?

Plus: Jerry Beck's Essential Library, ASIFA and Festivals



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EDITOR'S NOTEBOOK

by Heather Kenyon

It's the drawing stupid!

When I was at USC Film School in the Filmic Writing Program the slogan, "It's the writing stupid!" hung scrawled on a white board in our director John Furia's office. It was true and we all knew it. Yes, you could make excuses. Yes, you could procrastinate. But it all came down to the words written on our pages. The same holds true in animation.

I hate to be the bearer of bad news but...yes, you have to be able to draw to work in animation (naturally excluding stop-motion, puppet animation, motion-capture, etc.)! Nothing changes this one simple fact. Yes, computers now play a big role but time after time after time producers tell us they would rather have someone who can animate and knows timing than someone who knows how to click a button. Friends, students, do yourself a favor. Do not neglect the drawing. It will be your strongest calling card.

Our annual Jobs and Education issue is an exciting one this year because we are kicking off *Animation World Magazine's* first two ongoing series: Glenn Vilppu's Drawing Online and Barry Purves' Production Diary. I feel that students will truly benefit from both of these series. Glenn Vilppu is one of the world's foremost life drawing educators. Besides work-

ing at the very prestigious California Institute for the Arts, he has also held training sessions in a number of large studios. Follow along every other month as Glenn feeds us a lesson. This is really a treat and absolutely free. Also included will be monthly installments direct from Barry Purves' production diary as he helms a series of shorts for the U.K.'s Channel 4, focusing on Gilbert and Sullivan. Want to hear all of the ups and downs and what really happens throughout a production? Barry has promised to supply us a very complete, sincere and accurate representation. Wearing his emotions on his sleeve as usual, Barry's first installment is delightful. We are honored to be taking this ride with him and wish him all the best of luck on a successful job well done.

As this is the Jobs and Education issue I'd be remiss if we didn't point out that the talent feeding frenzy of the early and mid 1990s is over. I think it will be a very long time before a phenomenon like that reoccurs. The launching of so many feature film companies, combined with the expanding production of existing companies, stretched recruiting to unbelievable limits. Now that balloon is beginning to shrink. Yes, there is a lot of work and yes,



product for television is a market that seems to be still growing. However, gone are the days of those crazy stories about artists being held, without work to do, on incredibly hefty salaries, just to be guarded against competing studios snatching them up. Yes, talent is still in demand but it is for a very specific honed craft so be prepared to apply and get turned down a few times. Persistence pays off in the end.

On a more humorous note, the recruiting frenzy has led to some absolutely outrageous rumors. I recently received an e-mail that asked, "Is it true animators make \$1,000 an hour in California?" Another recent e-mail declared, "I've heard that everyone is so desperate for people in the animation industry that you don't really even have to know

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how to draw to get in. So, do I have to go to school?" Once again it is talent and training, not luck, not fate, but talent and training that makes one a success.

Here's another myth. "Well, he got the job because his brother is friends with the producer..." It is true that relationships like this can help one get the old "foot in the door," but I know from experience when a deadline arrives and the work isn't done, it doesn't matter to whom one is related! What matters is that there is a red-faced producer jumping up and down and going over-budget by the minute.

What pays off is research. 'Do animators really make \$1,000?' Call the Union. I'm

sure Tom Sito would quickly set a story like that straight! 'Do I really need to go to school?' Write/call a recruiter at a studio. Ask them where their last recruits came from. You might get nowhere, that tried and true endless phone transferring into oblivion technique, but you might get a really kind soul, a Phyllis Craig angel, who gives you some straight answers. So. Check the resources. Poke around in the magazine, Animation World Village and beyond. Read the info on the sites and learn a thing or two before you open your mouth. People respond to direct specific questions that have obviously been written by someone who has done a little research.

Kudos go to this month's Dig This! *1001 Nights* is yet, another use of animation that pushes the boundaries of how animation is perceived and used within the larger arena of the arts. I was especially impressed by the artwork exhibit that accompanied it. The pieces ranged from inspirational art to storyboard pages to the finished cels. Not only was the display beautiful but also educating to those that may not be animation aficionados. Exhibits that help describe to the public not only the wonder of animation but also the difficult, sometimes tedious, nature of producing this precision art form deserve support and recognition. I hope that the film and exhibit tour and urge you to attend if it happens to come to a town near you.

Until next time...

Heather

editor@awn.com

Thanks to Manga

Wow! Thanks for writing such a glowing review of our film *Beat the Meatles* (Segall 3.2). This is especially gratifying to me because Spike passed on the film for his festival. I e-mailed him the review. I love doing that to him. Thanks for giving me the ammo.

Keith Alcorn
DNA Productions, Inc.

It's Our Birthday!

Happy 2nd birthday — you guys are cool!

Mike Dietz
The Neverhood/Mike Dietz Studios

More Birthday Congratulations

Two years old. That went fast. Hope you're celebrating! There's nothing on the Web that can come close to what you're doing...and unlike the print publications, I can count on each issue arriving on time! Keep up the good work. Like everything else in animation (including training!), quality means longevity.

Don Perro, Coordinator
Commercial Animation Program
Capilano College

Opportunities that you won't outgrow.

With award-winning creative programming that's setting the standard for kid's entertainment, Nickelodeon is the #1 cable network for kids. Our audience is constantly growing (literally!) and when you bring your talents to our ever-expanding network, you'll discover why opportunities at Nickelodeon are pretty hard to outgrow. Currently, we have the following freelance positions available:

Animators

MAC experience with After Effects and Photoshop required

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3-D Animators

performance animation or game production a plus

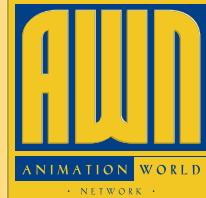
Systems Administrator

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We offer a competitive salary with benefits available in some areas. For prompt consideration, send your resume with salary history and requirements to: **MTV Networks-Nickelodeon, Staffing Resources, Dept. CG/DVS, 1515 Broadway, 16th Fl., New York, NY 10036-8995**. We are an equal opportunity employer.

We will also be conducting interviews at the 1998 Siggraph Conference in Orlando, FL.



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Dig This!

1001 Nights: An Animation Symphony

by Wendy Jackson



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1001 Nights, a new animated film set to live music premiered on April 30, 1998 at the Dorothy Chandler Pavilion, kicking off the Filmharmonic, a series of collaborations between the Los Angeles Philharmonic Orchestra and filmmakers.

Director, co-producer and animator Mike Smith oversaw production of the film at Hyperion Studio in Glendale, California, where he and a staff of more than 120 people created the 23-minute film in just over six months. Based on images conceived and designed by Japanese artist Yoshitaka Amano, and created simultaneously with its musical component

scored by David Newman, the film is comprised mainly of elaborate, colorful drawings on paper as well as some computer animation created with 3D Studio MAX and Digital Fusion by CGI director Noriaki Kaneko at Blur Studio.

Hyperion president Tom Wilhite said the project came about as a "happy accident" when their discussions with Amano, which started a year and a half ago, coincided with L.A. Philharmonic conductor Esa-Pekka Salonen's idea for the Filmharmonic series, which will also include collaborations with filmmakers Paul Verhoeven, Tim Burton, composer Danny Elfman and others. *1001 Nights* played in Los Angeles for only a few days, but co-producer John Lanza, Jr. said the performance may have future life in other venues, such as the Hollywood Bowl or with Philharmonic orchestras elsewhere in the country. An exhibit of the exquisite artwork from the film was displayed in the new Sunset Landmark gallery space. The exhibit showcased storyboard, concept drawings, exposure sheets and the detailed paintings and drawings on paper which were used in the



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film. Hopefully, if the show is remounted, so will this fascinating exhibit.

What else should we dig? Every month, *Animation World Magazine* will highlight the most interesting, exciting happenings in animation, in "Dig This!" Send us your ideas, suggestions, videos, products or works-in-progress today. You dig?

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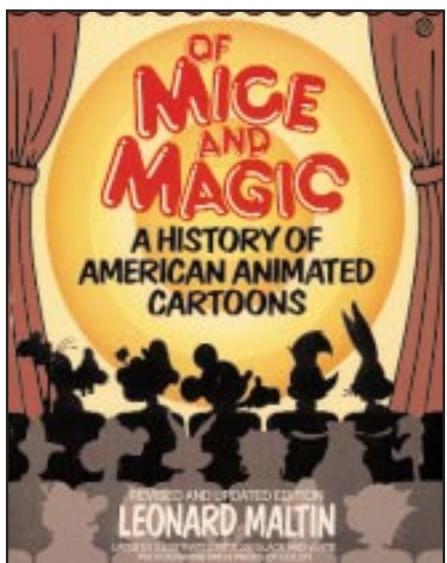
The Essential Animation Reference Library

by Jerry Beck

If watching cartoons is my first passion (and it is), then reading about animation holds a very close second place in my heart. I'm an information junkie and have been collecting books and data about cartoons for over 25 years [yikes!]. I have also been lucky enough to contribute to the animation information collective with some books of my own.

So, which ones are the absolute best books through which to explore the world of animation?

That's a common question



Leonard Maltin's *Of Mice & Magic* is one-stop shopping for American animation history.



Jerry Beck

Animation History

Leonard Maltin's *Of Mice & Magic* (Plume) is one-stop shopping for American animation history. Twelve chapters covering each animation studio of Hollywood's golden age with complete filmographies will answer most of your basic questions of who did what and when in classic cartoons. To go a little further in depth on each studio, I highly recommend the following: Steve Schneider's *That's All Folks!* (Henry Holt) for a lavishly illustrated and closer look at Warner Bros. cartoons, Leslie Cabarga's *The Fleischer Story* (DaCapo) for the tale behind Betty Boop, Popeye, and *Gulliver's Travels*, and Maltin's own *The Disney Films* (Hyperion) and Kaufman & Merrit's *Walt In Wonderland* (John Hopkins University Press) for the complete story on the Disney studio.

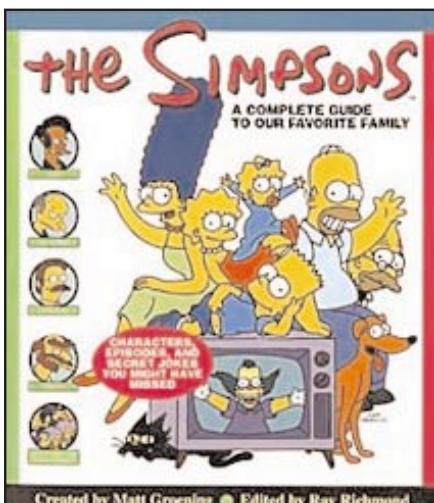
Just the Facts, Ma'am

Encyclopedias are collec-

tions of factual data, and no library of animation is complete without them. My own *Looney Tunes & Merrie Melodies: A Complete Illustrated Guide To The Warner Bros. Cartoons* (Henry Holt), written with Will Friedwald, lists everything the Warner studio made from 1930-1989; *Television Cartoon Shows, 1949-1993* (McFarland) by Hal Erickson is a well-written overview of TV cartoon history. George Woolery fills in another gap with *Animated TV Specials 1962-87* (Scarecrow), while Dennis Gifford provides us two excellent reference volumes, *American Animated Films: The Silent Era 1897-1929* (McFarland) and *British Animated Films 1895-1985* (McFarland). Another good print reference is *The Whole Toon Catalog* (Facets) which lists almost every animation video tape & disc currently available. New reference books appear each year, and the recent *The Simpsons : A Complete Guide to Our Favorite Family* (HarperPerennial), *Disney A to Z* (Hyperion) by Dave Smith and *The Enchanted World Of Rankin/Bass* (Tiger Mountain Press) by Rick Goldschmidt are excellent additions to any animation library.

For me, the definition of an "essential" book, is a book I refer to often in my doings as a professional animation historian.

We are at a point now where book-length surveys of cartoon stars are common place.



The Simpsons: A Complete Guide to Our Favorite Family is an excellent episode guide.

Books devoted to the histories of Bugs Bunny, Tweety & Sylvester, The Flintstones, *School House Rock*, Tom & Jerry, Felix The Cat, Speed Racer and Donald Duck are some of the best of this genre.

Books explaining the animation process are always in demand.

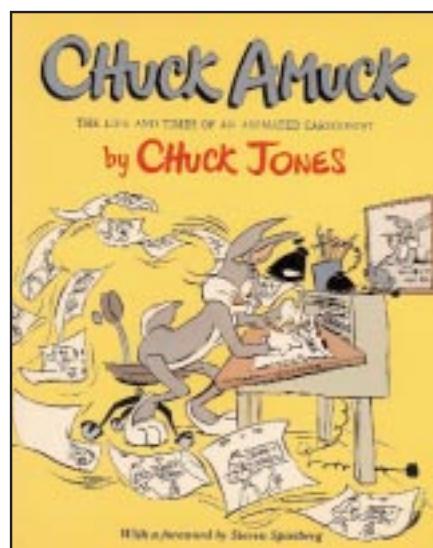
Animator biographies and autobiographies are a great way to peek into the minds of the field's top talent. One of my favorites is Shamus Culhane's *Talking Animals And Other People* (St. Martin's Press, and current reprint by DaCapo Press). Culhane worked everywhere, Disney, Fleischer, Warner Bros., Lantz, etc., and doesn't mince words about his colleagues and employers. *Walt Disney: An American Original* (Simon & Schuster) by Bob Thomas is a great Disney bio that is well-written with lots of straight facts. Chuck Jones penned a pair of reminiscences, *Chuck Amuck* (Farar, Strauss & Giroux) and *Chuck Reducks* (Warner Books), which are loaded with anecdotes, stories and drawings from his remarkable career. I'd be remiss if I didn't also

recommend John Canemaker's excellent *Winsor McCay: His Life and Art* (Abbeville Press). Other bios worthy of note include tomes on pioneers *Emile Cohl* (Princeton) by Don Crafton and *Walter Lantz* (Putnam) by Joe Adamson.

How To Animate

Books explaining the animation process are always in demand. *The Animation Book* (Crown) by Kit Laybourne is one of the best basic books on the subject, covering all the techniques and styles. Disney-MGM veteran Preston Blair has written the most essential guide to character animation with *Cartoon Animation* (Walter Foster), and it should be noted: this is the book with which every animator in Hollywood started. Frank Thomas and Ollie Johnston's *Disney Animation: The Illusion Of Life* (Abbeville Press) is a must read, and also darn entertaining and lavishly illustrated.

Cartoon Animation: Introduction To A Career by Milton Gray (Lion's Den Publications) is a great book for anyone wanting to understand today's animation industry in general and Disney's *Animation Magic* (Hyperion) by



Chuck Jones' indispensable autobiography, Chuck Amuck.

Don Hahn gives one the step by step process in the making of Disney's recent feature films, in particular.

I'd like to take this opportunity to recommend anything written by John Canemaker, Leonard Maltin, Donald Crafton, and Joe Adamson...

For me, the definition of an "essential" book, is a book I refer to often in my doings as a professional animation historian. If I only had the titles listed above, I'd be in great shape. However there are many other good books not listed above [for example, *Experimental Animation* (DaCapo) by Russett & Starr, *The Anime Movie Guide* (Titan Books) by Helen McCarthy and *The 50 Greatest Cartoons* (Turner) by yours truly] that you should not ignore. I'd like to take this opportunity to recommend anything written by John Canemaker, Leonard Maltin, Donald Crafton, and Joe Adamson and plug two great books due in 1999: Michael Barrier's long-awaited *Hollywood Cartoon* (from Oxford University Press) and Keith Scott's untitled Jay Ward history (from St. Martins Press). I've already made space on my bookshelf!

Jerry Beck is a cartoon historian, writer and animation studio executive. He was editor of *The 50 Greatest Cartoons* (Turner), recently co-wrote *Warner Bros. Animation Art* (Levin) and is currently a freelance writer and consultant through his own company, *Cartoon Research Co.*

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.

Whose Golden Age?: Canadian Animation In The 1990s

by Chris Robinson

"Canadian animation is heading in the direction in which it is perceived that Canadians minds are heading." - Marv Newland

For some, the 1990s are the new golden age of Canadian animation. Canadian production is booming. NELVANA and Cinar are among the world leaders in television animation output, and schools like Sheridan College (which recently received \$12 million from the Ontario government to open a New Technology Center), Vancouver Film School, and Algonquin College are expanding to accommodate increased demand for enrollment. Teletoon, Canada's first animation specialty channel, went to air in September 1997, and Walt Disney has opened studios in Vancouver and Toronto.

Technology, special effects, and violence are used to catch large audiences without considerations for the social consequences. - Frédéric Back

However, for others the 1990s are viewed as the decade of the demise of Canadian animation. For them, such factors as huge cuts to Canada's fabled National Film Board of Canada (NFB), and the terrible state of the Canadian independent animation scene, indicate a diminished—if not impoverished—Independent animation community.



The National Film Board Of Canada

The National Film Board of Canada remains the calling card for Canadian animation. "[M]any have benefited," noted Canadian animation legend, Frédéric Back, "from the inventiveness, liberty of creation, and technical progress [that Norman McLaren] inspired and favored." However a combination of budget cuts and lack of creative vision suggest that this "card" is an illusion built on past successes rather than current realities. "The NFB is no longer a serious player in arts and communication," said former NFB producer, Derek Lamb. "[The NFB is the creation] of a post-war, industrial age, managed by aging industrial mindsets, who will not, and cannot be expected to provide visionary, artistic leadership now or for the future." Nevertheless, Marilyn Cherenko (Emily Carr School of Design) notes that "'court art' like the NFB is still extremely valuable though guidelines for submitting projects have become increasingly

lumbered with political agendas. [A]t its best the NFB has provided the opportunity for work requiring real investigation and experimentation, such as *Two Sisters* by Caroline Leaf, *How Wings Are Attached to the Backs of Angels* by Craig Welch, and *Strings* by Wendy Tilby, to name obvious examples."

Ellen Besen, a former NFB animator and currently an instructor at Sheridan College, feels that the decline of the NFB goes beyond budget cuts and back to the early 1980s, when a bureaucrat named Doug McDonald, who had no animation background, was given control of the studio. During this time, Besen noted, the board desperately wanted a specialty channel and clamped down on the films to ensure that they were market-driven and followed a specific agenda. Furthermore, McDonald immediately altered the physical layout of the animation studio. "The NFB used to have this great open social area. When McDonald

came in, it became his office. A windowless storage room became the new 'social' rendezvous for animators. The whole atmosphere of the studio changed," said Besen, "Ideas used to be welcome. Dialogue existed between producers, executives, and filmmakers. Today, it is just producer-driven. They simply try to find a niche." *The Rights from The Heart* series, is perhaps the most explicit example of the embarrassing politically correct nature of the board today.

If art could be considered as vital to everyday existence as beer, cel phones, deep fried food and masturbation this question would not have to be asked. - Marv Newland

Of course, budget cuts have had a significant impact on the NFB and should not be overlooked. The cuts combined with the erasure of creative vision have turned the NFB from a stimulating, creative environment into what Besen deems "a formless, impossible labyrinth." Despite the harsh criticism of the NFB, it is essential that we not forget that the board was created to serve as a propaganda tool. Canada is fortunate that NFB founder, John Grierson, who animation critic, Marc Glassman deems "a closet effete," went out of his way to get Norman McLaren and allowed him complete artistic freedom in running the animation studio.

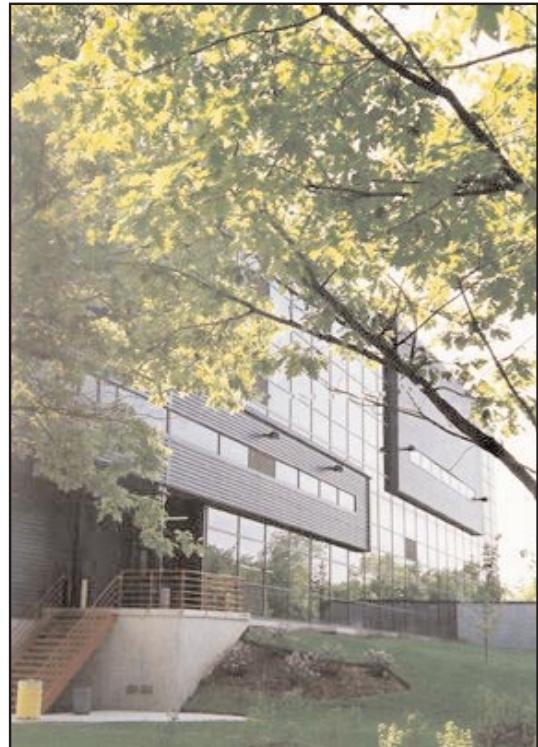
Prostitutes of the Art: Hollywood, Schools and the Canadian Government

The animation "boom" extends, not surprisingly, well

beyond the industry. Sheridan College, Vancouver Film School and Algonquin College (Ottawa) are being flooded with new applicants. The downside, based on my exposure to Canadian student work during the 1997 International Student Animation Festival of Ottawa (SAFO), is that the work is overall very mediocre. Films from the Royal College of Art (UK), Turku (Finland), and Baden-Wurrttemburg (Germany) in competition at SAFO suggest that these schools tailor their students towards personal expression and technical experimentation. The work coming out of North America, and especially Canada, is dominated by often unfunny, gag-oriented classical narrative structures. "These shorts, one to ten minutes long, are almost always one-offs," noted Marv Newland of International Rocketship. "The students make one picture and then go into a career as an animator of TV commercials, or as storyboard artists for bulk animation producers like NELVANA or DIC. There is no second film, no development or growth, no risk, no pain, no exploration." Indeed, Canadian animation schools seem to be merely a breeding ground for a generation of factory workers, who are trained to be animators in the same way one is trained to be an auto parts expert.

"Yes, there's a lot of crap out there and a lot of semi-skilled technicians cranking the stuff out for the cash," noted Don Perro, Head of the Commercial Animation Department at Vancouver's Capi-

lano College. "That's inevitable because the business people have discovered that there's money to be made. But not all schools are 'churning out factory workers.' Emily Carr and Concordia University are still promoting the concept of one artist, one film. And the program at Capilano is not meant to mass-produce people to feed the need for crap."



Sheridan College recently received \$12 million from the Ontario government to open a New Technology Center. Photo courtesy of Sheridan College.

"Many young people are attracted to the [animation] industry because they believe it is a way to earn a living as an artist," said animator/teacher, Leslie Bishko. "For me, animation and cinema are in my blood. I'm not certain that the vocational institutes of today are cultivating this attitude towards the medium. Yet, how can they, when the demand is purely vocational? People can learn skills, but to study the medium requires breadth, depth and

context."

"You must also remember," added Besen, "that Sheridan College must respond to the needs of its community." Lamb concurred, "Sheridan College is a community college whose mandate is to prepare students for a career in the community, and that's what they have, by and large, been successfully doing." This is of course true, (the same can be said of Ottawa's Algonquin College), but to which community is the Ontario-based college responsible? How much will the \$12 million being given to Sheridan for the creation of a new technology center really benefit the Ontario community when it's a given that a majority of these graduates will be lured by the almighty U.S. dollar to supposedly greener pastures? "The millions they are throwing at Sheridan College are made essentially to make tools for the industry," said Frédéric Back. "If, for [some] reason, the animation industry collapses, all these young people who have been taught a certain way to work in animation will be jobless, without another way to find a living. Too many times we see the results of such short-viewed politics which lead to big scale disasters (e.g. Korea's recent collapse)."

"In those schools," Back continued, "they should teach arts and culture in an academic way first, in order to prepare

autonomous individuals able to make choices of the kind of art of communication in which they want to evolve. Or able to adapt to the kind of work they may find, and transform a 'job' into 'creativity!' Too many continuities are made without art, beauty, poetry, or inspiring qualities of ideas. They



Craig Welch's *How Wings are Attached to the Backs of Angels*. Image courtesy of the National Film Board of Canada.

are time killers for a growing number of children. Technology, special effects, and violence are used to catch large audiences without considerations for the social consequences. It is really the prostitution of a kind of art which has a wonderful potential."

"Poverty sucks," countered Perro. "If my students are successful and can make a living and raise a family because they are properly trained, then I'm doing my job and I can retire happily, knowing that I helped people realize their dreams."

However this is more than a debate over art vs. industry. What is most disturbing is the trend towards public investment

for private profit. Canadian taxpayers are funding educational institutions so that they can train students for export. This is what makes the government ransacking of the NFB all the more frustrating. Regardless of whether you think McLaren is a genius or an artsy wanker, it is important to realize that the current success of the Canadian animation industry simply would not have happened if not for the NFB. Yes, the NFB has garnered awards from all over the world for their animation. Yes, the NFB has attracted animators from around the world to Canada (eg. Derek Lamb, Kaj Pindal, Gerald Potterton, Paul Driessen, Ishu Patel, Co Hoedeman, who also, a

cynic might add, merely took advantage of a free ride), but they have done so much more. The NFB laid the foundations, along with the National Research Council, for the Canadian computer animation scene, which is now among the most respected in the world. Cinar and NELVANA are two of the most sought after co-production partners internationally. Would this be the case without the NFB, who fostered co-production initiatives long before either company materialized? Would the Ottawa International Animation Festival (which brings millions into the country) be one of the most respected animation events in the world without the NFB? Of course

not, but the modern mind thinks short-term and seems to suffer from a common 20th century ailment known as historical amnesia, quickly forgetting the long-term investment made by the NFB. Thanks to the NFB, companies like NELVANA, Cinar, and Funbag, reap the benefits from Canada's current status as one of the most respected producers of animation. Without the NFB, these companies would be no more than a tiny speck in the human eye. But as Derek Lamb noted, this sort of "amnesia" is not surprising, "[S]ome of the biggest detractors of the NFB, some who led the political blood hunt, are themselves, people who got their first start in filmmaking there, people who learned their craft at the board." Is it not time then that these companies give something back to the community which nourished them?

While it is deliciously tempting to denounce the current domination of bland animation production in Canada, it is also foolish.

Hockey, Masturbation and Art: Re-Stimulating the Independent Scene

The independent animation scene is currently on thinner ice than a Canadian franchise in the National Hockey League. Outside of the Atlantic Filmmakers Co-operative (Halifax), Quickdraw Animation Society (Calgary), and International Rocketship (Vancouver), there simply isn't much of an environment for stimulating animation. Even then, the perennial problem of distribution continues

to haunt the Canadian filmmaking scene. "The outlets and distribution systems are what [animation] needs," said Marv Newland. "Canada has a history of making the most and best independent animated movies, yet we have little or no way for folks to see them. Even the so-called animation channels do not show them."

"It's true that Spike and Mike and the International Tournees provided screening venues that were not available before, but the range of work could be wider," noted Marilyn Cherenko. "For example, I was told by a representative at the Spike and Mike Festival, in response to my request to see *Quest* (Thomas Stellmach and Tyron Montgomery's 1997 Oscar winning short) in the new collection, that this piece was too 'arty' to appeal to a general audience. It is indeed odd that, despite animation's bursting at the seams of humanity, festivals still remain the central site for viewing 'stimulating' animation." So much for progress.

"The old system that worked well for many years is dying," said Ellen Besen, "so we have to look to the dynamic model provided by the USA (eg. *Sesame Street*, MTV) and UK (Channel 4) and create partnerships between commerce and independence." One of these new models might evolve out of an initiative at Sheridan College to create a post-graduate program aimed at allowing students to make their own film.

The feeling that the industry should provide payback to its nurturers is echoed by many. "The cultural industries should react by sponsoring short anima-

tion productions," said Back. "Another solution could be the obligation for the industry to invest a certain amount of their benefits into short animation productions and let them be seen!" His comments were echoed by Marc Glassman who feels that "broadcasters like Teletoon, should set up a broadcast fund to produce independent shorts and air them."

Art is the watchdog of science, the conscience of society, and like never before it should be watched and questioned. -

Derek Lamb

Pierre Hebert, animator and producer of the NFB's French studio, feels that the industry might have other motivations for supporting independent work: "Maybe some of the producers of industrial animation are at a point where they need to produce at least some auteur films for prestige reasons." The most recent examples being Pascal Blais who produced *The Old Lady and The Pigeons* and are currently producing the new IMAX film by Alexander Petrov (*The Cow*). "UPA, the NFB, and Channel 4 (United Kingdom) demonstrate that there is still hope for the rebirth of waves of talents who do not only look at

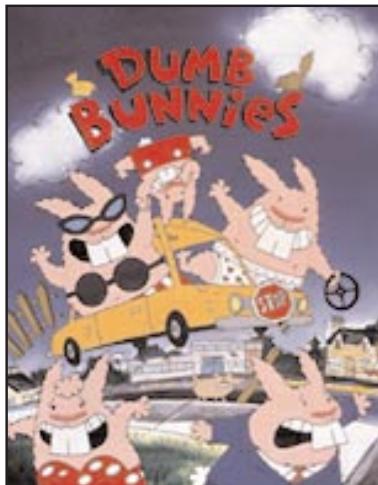
the immediate pay-off," adds Back. In fact those who suggest that "artistic" animation doesn't make money are simply wrong according to Back, "Radio-Canada is still getting money from the sales of animation films made since 1970 at the animation studio initiated and directed by Hubert Tison until 1993. 'Artsy,' inspiring, and useful animations are always in demand



and paying."

However, there are others who feel that things really aren't so bad. "The state of animation in Canada is pretty good, I think," noted Don Perro. "More kids realize that it's not unrealistic to dream of a life as an animator and there are now real paths that will help a dedicated person get there." Clive Smith echoed Perro's comments, "I imagine that the animation industry today is by far healthier for 'independent animators' than ever it was 25 years ago. The renewed interest and incredible demand for animation has created opportunities galore. I believe that the 1990s have been the golden age of animation for everyone in the industry, the larger studios, the smaller boutiques and for independent animators."

But perhaps the issue of stimulating the independent scene expands well beyond the animation industry and is instead more complex and deeply-rooted in the human psyche. "Defuse the marketplace approach to life," said Marv Newland. "Convince humanity that convenience should not have such high priority in their mode of selecting what they eat, where they bank, what they listen to, look at, and wear. There are no more physical frontiers to explore, have a look inside of your head if you want a real scare, and if that lets you down,



Toronto-based NELVANA is one of the most sought-after co-producing partners in the world, not only for the value of its production but also for the value of the Canadian dollar. The studio is currently producing six series, including *Dumb Bunnies* (shown here) for the U.S. broadcast, CBS. Image courtesy of NELVANA, © 1997 D. Pilkey.

thing," Newland continued.

What The Hell Is Art Anyway?

While it is deliciously tempting to denounce the current domination of bland animation production in Canada, it is also foolish. There is room for both "art" and industry and both should be embraced, with moderation. As Derek Lamb suggested, "Whatever forms serious art takes, whatever the techniques-art and science must never be separated. Art is the watchdog of science, the conscience of society, and like never before it should be watched and questioned."

For over 40 years, Canada has been privy to an environment which has produced innovative and creative animation. Ironically, because of the success of this creativity, animation has become, at the expense of the independent environment, a major industry in Canada. So, after years of the balance swinging in favor of "artistic"

then look inside of someone else's head, see something made by one person, not made by a marketing committee. If art could be considered as vital to everyday existence as beer, cel phones, deep fried food and masturbation this question would not have to be asked. The word 'artsy' should be replaced with the word 'stimulating'. Stimulation is worth some-

animation, it is currently slanting towards the industry. For years there were no opportunities for Canadian animators, now there are an abundance. The boom can't go on forever and it seems the current imbalance will eventually even out and perhaps lead to an even richer and stronger animation community. This is not such a bad thing if one believes the words of the Pre-Socratic philosopher, Heraclitus, who said, "Opposition brings concord. Out of discord comes the greatest harmony."

Thanks to Derek Lamb, Leslie Bishko, Clive Smith, Pierre Hebert, Marilyn Cherenko, Don Perro, Ellen Besen, Tom McSorley, Frédéric Back, and Marv Newland for participating.

Special thanks to Marc Glassman who laid the foundation for this article.

Chris Robinson is executive director of the Ottawa International Animation Festival and the founder and director of SAFO, the International Student Animation Festival of Ottawa. In his spare time, Robinson is vice president of ASIFA-Canada, and managing editor of FPS Animation Magazine. Robinson has curated film programs (AnimExpo, Images Festival, and Olympia Film Festival), served on juries (AnimExpo, World Animation Celebration), and written articles on animation for Animation World Magazine, FPS, and Take One.

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.

Here's A How de do Diary: March

by Barry Purves

Editor's Note: Lumps, warts and all, for the next eight months Barry Purves will share his personal production diary with us for his current project with Channel 4, tentatively titled Here's A How de do. This film will take a look at three men: Gilbert, Sullivan and Richard D'Oyly Carte. D'Oyly Carte brought Gilbert and Sullivan together and formed the D'Oyly Carte Opera Company, which performed Gilbert and Sullivan operas for 100 years. While the trio worked together for roughly 25 years, their relationship was strained at best. How will the production of their story go? All we can do is read along monthly and find out...

Introduction

Gilbert and Sullivan, like the sources for my other films, have long been part of my life. I think I saw my first opera when I was ten. This was *The Mikado*, and I was hooked. I was not always so keen on the D'Oyly Carte Opera Company, not because of their performance style, but because of their audiences who refused to allow Gilbert and Sullivan to move with other theatrical developments. It was about the dozens of crusty amateur societies who unquestioningly and badly reproduced the D'Oyly Carte productions that I wrote a rather angry, and probably not very well argued, thesis at University. There must be life in these masterpieces, I hoped, and when the copyrights elapsed, companies such as the English

National Opera, started performing the operas without being tied to traditional staging and design. It was then that 'my eyes were fully opened.' These operas still have so much joy for us today.

Here's a How de do has been in my head for many years, though I originally saw it as a one-off half-hour special. There has seldom been such a perfect marriage of words and music as in these fourteen operas - but I loved the ironic way that this harmony belied the 'marriage' between the three men responsible for these masterpieces. As always, I am fascinated by what goes on behind the scenes, the story behind the icon.

The characters now exist as lumps of clay, and already there is a life to them.

Clare Kitson, commissioning editor of Channel 4, and I first seriously talked about *Here's a How de do* back in February 1997, and I worked through the summer trying to think of a way of getting my too-plentiful ideas into the five three-minute slots she had available. She was happy with my solution, and in September 1997, we received some development money. Two months later, Clare had in her hand a pretty detailed



Barry Purves.

script, some colorful paintings, a few storyboard drawings, a budget, and a lively piano and vocal demo tape (I've since carefully misplaced that tape of Wyn and I singing the whole thing).

Four months later, we started work for real, though it was not as easy as that. Clare had not envisaged any money until 1999, but she pushed, and my producer pushed harder, and money was found sooner. In the meantime, I was training up three animators, Steve, Justin, and Joanne, for Cosgrove Hall, as well as training the animator, Sue Pugh, to be a director there as well. All this took a lot of juggling and planning, but I couldn't grumble as this followed a two-year hiatus after *Mars Attacks* during which I scarcely worked.

Here's Who's Involved with Here's a How de do

- Wyn Davies - a much respected conductor and arranger. We worked for months on the musical scores, sitting 'round his piano out in the country, singing snippets, honing the music down. For me that has been a perfect job - working with people who are as passionate about their craft as I am about mine. He also had a career dip, but just as we got the go ahead, he was inundated with work and spent sever-

al months in New Zealand.

- Christopher O'Hare - my producer. This is the first time we have properly worked together, so there's a lot of discovering how each other works. This produces several parallels to Gilbert and Sullivan themselves.
- Mark Wright - Chris' assistant.
- Karen Cain - my assistant.
- Mackinnon & Saunders - probably the best, and most versatile puppet makers around. We have developed alongside each other for years, and we are all survivors of the *Mars Attacks* experience. They have a large staff, including Joe Holman and Darren Marshall, the sculptors responsible for the puppets. Also, Geraldine Corrigan and Clare Elliott will be doing the costumes through this company.
- Cosgrove Hall - the animation studio in which I have an office and for whom I've been running several training schemes. Like many animators, I also learnt my craft here.
- Nick Barnes - a young theater designer. I'm keen to work with people in other disciplines, and this is the first film where I've actually employed a designer.
- As and When Men - Jeff, Rick and Richard, the set builders.
- Flix - the editors I have worked with for years.
- Clare Kitson - the commissioning editor of Channel Four, for whom I have made *Screen Play* and *Achilles*.



- Gilbert, Sullivan, D'Oyly Carte - well, I hope their story will become clear over the next eight months.

We aim to start shooting on June 15th, and deliver the film in the second week of November.

Play away the overture...

Five years ago tonight I was at the Oscars with Screen Play.

March 16th

Still waiting for the contract to appear, which is a little worrying, as a lot of people are already working away in various corners. The characters now exist as lumps of clay, and already there is a life to them. The orchestrations are whizzing back and forth to New Zealand, where Wyn is trying to conduct *L'heure Espagnol* in the blacked-out city of Auckland. A bit concerned about not knowing whom we will have behind the camera. Paul Smith is very keen, but obviously being away from the family is not easy. Tyron Montgomery is also keen, though he has work offers coming in, and he lives in Paris, with whatever complication that brings.

An Omnibus program was on TV last night about various G and S festivals in the world. It will surely set back the argument for performing G and S by several years. The real joy of G and S for me, (i.e. - the works themselves) was clearly not on display. A lot of people in very tacky costumes, giving second hand performances. It was easy for me to be snobbish about this, which is a little frightening.

Have not really been able to get on today, because of a location shoot with Sue and 30 manic children, which included a child from Hell!

March 17th

A totally manic and breathless day, squeezing in a day's workshop at a Sheffield College. The journey was a nightmare, and saw me arriving in a bit of a state, having gone 'round the one way system far too many times. However, I burst into the classroom firing on all cylinders and more. I think I managed to get them all excited and hopefully inspired. I may not ever have anything profound to say, but I do feel that I can say it with a passion that is infectious - I hope. I think after a day with me, students realize that you can't be half-hearted about animation. I was not half-hearted today, and came home exhausted. I'm not sure this expenditure of effort is rewarded with the £70 fee.

The G and S contract arrived today, so we are on. I should have leapt up and down celebrating, but I just want to get

down to business. We are still trying to persuade Tyron Montgomery to be on the camera for us. His film, *Quest*, was gorgeous to look at, and thoroughly deserved the Oscar last year.

We are just designing the storyboard now and with this particular film there is so much information to get in on each page.

March 18th

In the office all day, but distracted with training the animators, and Sue as a director. She was cutting her vox vox (sound track composed of interviews with the public at large) together - there is a very fine line between me advising her, and me interfering.

I'm eager to get going with the storyboarding. We are just designing the storyboard now and with this particular film there is so much information to get in on each page. The music helps both to lock things down, but also to make things even more complicated. The boards will have to be a little loose here, as I'm not going to have the music timings for several weeks which is somewhat frustrating.

Getting frustrated too with the hiring of the voices for Sue's development pilot. We need versatile actors who can do a variety of voices, but guess what? They do not come cheap, and Cosgrove Hall only has a small budget for this pilot. Usual moans ... we need the best to sell this project but can't pay for them.

Sadly, we lost Tyron as

our cameraman. So no cameraman and no studio yet, but most other people are on board. I'm a bit anxious that the puppet makers are racing ahead before Nick, the designer, has had time to contribute his ideas.

March 19th

Raced into Mackinnon & Saunders to look at the three plasticine sculpts, and they look wonderful. They are clearly going to work well. The cross-hatching effect is not right yet. Joe is sculpting it too fine and too literal. I must encourage him to be looser and free. The drawn lines on the faces must be very bold and illogical.

A chat this afternoon to Clare Kitson - profuse thanks for getting this far. It is clear that this is a large budget by Channel 4 standards, and that they are expecting enormous things from the film -



**One of Mackinnon & Saunders' plasticine sculpts.
Image courtesy of Barry Purves.**

just what I need, extra pressure. We are still arguing about the title. *Here's a How de do* seems to be too confusing, and I am certainly resisting calling it *The Gilbert and Sullivan Story*. I may concede, to show willing, and call it "G & S - the Long and the Short of It!" Also, Clare is a little sad that "Fair Moon to Thee I Sing" has gone in favor of more storytelling songs. There will be some conflict here, but is it a matter of personal taste or what is right for the film? I'm worried that Channel Four sees this film as no more than a collection of jolly ditties.

The brain was truly addled tonight, and I had to shut myself away for a while just to be able to think straight.

March 20th

A full office and too much admin have taken up the day. The storyboard is sitting there, beginning to be filled in, and I've hardly picked up a pencil. The battle for the title continues, with me getting increasingly frustrated. I despair that "The Gilbert and Sullivan Story" is a realistic suggestion. I'm also finding it difficult that Chris is so tied up with so many projects. I know that I'm not easy to work with, and rather demand people's attention when I need it. It's odd but I am already turning into the stubborn Gilbert, who, once his mind was made up over something, would not budge. Once something seems to work, it is very difficult to change it.

*For I'm a peppery kind of kind
Who's indisposed for parley-*

*ing
To fit the wit of a bit of a chit
And that's the long and the short
of it.*

Sometimes I fear that the process of animation does make a lot of involved people very dull, blinkered and artistically impotent.

One nice phone call came from the Sheffield College, where I did a workshop on Tuesday. Apparently the students are still buzzing from the games and exercises, and my passion for animation. They were also excited at my doomed *Noye's Fludde* project and are sending me a fiver to get it going. They want to see it: everyone does, except the people in charge of money.

Also, a fax from Cartoon Network about an exciting title sequence, right up my street, but I doubt it can happen. Two years out of work, and now it's all flooding in, more than I can handle.

March 23rd

Still trying to find a title that pleases everyone. "D'Oyly Carte Remembers Gilbert and Sullivan" does not please me at all! "Gilbert and Sullivan : the Long and the Short of It," I could live with.

Called in to see a newly sculpted version of Sullivan: the lines on his face are much rougher and we are heading in the right direction.

I spent some time over the weekend, sat on the roof garden trying to start the storyboard: the first shot is at least 30 seconds, and there is so much to set up so quickly, as it covers not only the dream idea, but also their first meeting. I went round in circles

with this, but I have at last moved on. I don't have the music yet, so I'm slightly making up the exact words.

Five years ago tonight I was at the Oscars with *Screen Play*. Tonight, I'm doing a free talk at the local cine club. Is that progress? I'm hoping Joanna Quinn will win, and Judi Dench of course.

Yet another fax about another exciting job that we can't do. Where was everyone last year?

March 24th

Sadly, Joanna did not win the Oscar for *Famous Fred* (nor did Judi Dench for *Mrs. Brown* - now that is a crime). Watching the Oscars is very uncomfortable. Was I really once part of all that? Of course, I'm reminded that to have been nominated was an enormous achievement, but it also makes me feel that perhaps that was the peak of my career; or was it just a fluke? But what really saddened me when watching the whole affair was being reminded of what a ghastly mistake I made in the guest I took. It hurts me to think how much my late Ma would have loved every second of it, and how thrilled she would have been. Instead, she had to settle for trying to watch it in a hotel that only had Sky news. Tragically, I'll not have that chance to please her again. Sometimes, I think it might have been easier not to have been nominated. It gave me the deluded notion that perhaps I was somehow entitled to be there (which made the subsequent career hiatus even more difficult with which to cope), and certainly no offers of work came in as a result.

With G and S, the story-

board is now being churned out, though I laugh at my appalling drawings. I am pleased that it's starting to come together - the boys have met, and already Gilbert is being difficult. No decision on the title, but all the contracts are signed and the orchestrations are being engraved.

A good day really, as my trainee animators are doing wonderfully, and Sue's development project is leaping into shape. We've made what was little more than some disjointed drawings into a cohesive and unique series.

March 25th

I was on such a high last night, having seen the stage production of the Marx Brother's *Animal Crackers*. Wonderful physical acting. It's exactly that, that I'm after for Gilbert and Sullivan, so, bold as brass. I went up to them and hopefully they are coming round next week to work on some gags and bits of business for G and S. The production was thrilling, crammed with marvelous gags and pratfalls, and all so inventive. I shall enjoy working with them. I get an enormous kick out of performers. I think I'm a performer at heart, but sadly, I lack the talent.

Talking of G and S: things aren't looking too good today. No studio yet, no cameraman, and no finished script, as Channel 4 wants me to alter slightly episode four. They want me to reinstate a song I cut after the demo as it held up the plot, but I feel that this does not matter to Channel 4 as they see still it as little more than a pot-pourri of melodies. Hopefully, I'm giving them more than that, a lot more. The title could now be "Never Mind the Why and Wherefore" which I'm happy with, but is

it any different to "Here's a How do do?"

March 26th

A quiet day with the head down, though I've not done any storyboarding. Had a good chat to Henry Anderson at Blue Sky about doing some effects for "*Never Mind*." It's so good to talk to someone with so much passion and love of the arts. We have to work together somehow.

Still the search for cameramen and studios goes on. We have approached Tristam from Aardman. He would be marvelous, especially as he loves Gilbert and Sullivan.

March 27th

A satisfying day overseeing Sue recording the voices for her development project. Her producer and I clashed. This project involved two characters playing together and I'd rehearsed the actors verbally bouncing off each other and ad-libbing. They gave me a wonderful spontaneity and energy. The producer glared at me, as if I was in the studio for the first time, demanding that the voices be recorded separately with air between the words. Sadly, the spontaneity died drastically. Had supper with Jo and Chris, the voices, and what a joy that was - such vitality and enthusiasm. Sometimes I fear that the process of animation does make a lot of involved people very dull, blinkered and artistically impotent.

Went to *Animal Crackers* again and am still full of breathless energy, and that's just from being in the audience.

March 30th

A good chat to Paul (Berry) over the weekend, who is about

to start his new film, well a small chunk of it. We both admitted to the appalling nerves and insecurities before filming. I do not suppose that we will ever be satisfied with what we do - it's as if we only ever get to do a dress rehearsal. Having shot something, we get a feel for it and then we can see how it should be, but it's too late.

Sue did not make it in today as her arthritis got the better of her. There is no worse or no more ironic situation than for such a talented animator to slowly see her hands grow twisted and painful.

I did a spur of the moment live radio talk today - I never cease to be amazed at how little research researchers do. The interviewer could not have got more wrong if he tried.

I'm concerned that I am being the haughty Gilbert, wanting everything my own way.

The Episode One music score arrived today. We have some great and hopefully witty orchestrations. I think the score will sound fresh and original, though I'm not experienced enough to read the score and actually hear all the parts in my head.

March 31st

Bedlam all day - trying to get the animators going and looking after Sue as a director was bad enough, but it has been more than a full day with G and S. We had our first production meeting, and this was witnessed by a documentary film crew. I think it went very well, (I was certainly talking fit to bust and making sense - makes a change!) with us eventually all heading off in the same direction.

I hope I managed to have answers for everyone. We've discarded a few of the many options I had, which is very useful. I like to set myself restrictions and conventions and keep to them. We are still trying to find appropriate images for all the tableaux, though we have found a witty one for *HMS Pinafore*, with the characters at sea in a dinghy, and *Pinafore* suddenly looming up at them. *The Mikado* has stumped us for a moment. I'm concerned that I am being the haughty Gilbert, wanting everything my own way. Nick's design ideas are great but he keeps going off into creative flights of fancy. I must try to keep them within our budget and schedule, but also within my conventions (such as, are we basing everything on Victorian stage machinery, or on variations of certain images?). I was, unfortunately, a bit stroppy with Chris as well, who wants to go very colorful in the tableaux - I want to be selective with the use of color. This can still be spectacular.

Quite a satisfying and exhilarating day, but heavens, I'm shattered. Not many gray cells left tonight.

Barry Purves is a Manchester-based filmmaker. Through his production company, Bare Boards Productions, he has directed several stop-motion animated films and commercials, including Next, Screen Play, Rigoletto and Achilles.

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.

It Takes Three to Tango

compiled by Heather Kenyon

When it comes to educating students for the job market there are three very distinct partners that play a role: students, educators and industry representatives. How these three very different groups communicate their expectations is crucial to successful careers, schools, businesses and projects.

We asked each group several pointed questions and found that the recent animation boom has certainly created a strong working relationship between all of these entities.

Educators: How are you preparing your students for a career after graduation? What skills are you stressing?

Industry Representatives: What do you think about the skills most graduation students have that you see? What areas do you see lacking most frequently? What advice do you have for students trying to break into the business? What skills should they possess/focus on? What should they expect?

Students: What are your expectations about your career upon graduation?

Students should realize that different schools have different educational philosophies. Some institutions focus on placing their graduates in the entertainment industry, while others strive

toward producing filmmaking auteurs. Choosing a school may be one of the most important decisions you will ever make. In order to make the most informed conclusion and avoid future disappointment, one must do careful investigation and research.

In order to help you locate and contact schools in which you are interested, AWN is publishing its first annual Animation School Directory. This free publication provides listings and contact information for hundreds of schools worldwide and will be available June 15, 1998.

Heather Kenyon is editor in chief of Animation World Magazine.

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It Takes Three To Tango: Educators

Joe Cloninger, Director, DH Institute of Media Arts, Santa Monica, U.S.A.

Before anyone starts here we make sure the expectations are sensible and they know the great rewards as well as the harsh realities of being in this industry. We point out weaknesses and strengths that an individual may have so they are on solid ground to build a true career path. Once they get into the program we expose them to people in the industry through a lecture series and encourage them to get out and explore the industry themselves through SIGGRAPH meetings, events, conferences, user groups, etc. We also organize studio tours. Standard career development skills are also taught with an emphasis on the entertainment industry.

As always, the most important career tools will be the demo reel and a traditional portfolio. This is the constant career preparation throughout the 1 year of day and evening programs.

Through classes and self learning the students will gain a good understanding of what is required to create an animated film from start to finish. -

Robert Stephenson

Our training program stresses the importance of art with technology to create animation. Not only do students learn the



A computer-generated frame created by a student at DHIMA. Image courtesy of DHIMA.

software, but also traditional art, the production process, and storytelling. We don't want students to make just great eye candy. We want them to be life-long students of animation and film history with a trained eye. Team and solo projects are created to challenge and gauge student progress.

Very quickly a student learns that their love and enjoy-

ment of animation must be tempered with hard work (and/or obsessiveness), a little insanity, and patience. To keep perspective it's good to be a student of life and explore other interests. We encourage this and feel this sort of balance helps the work in the end.

Don Perro, Department Head, Commercial Animation Pro-

gram, Capilano College, North Vancouver, Canada

The two-year, non-profit, Commercial Animation Program began in 1995. Its sole objective is to build the local animation industry by providing highly skilled and specialized, commercial animators and animation designers (as opposed to independent filmmakers). Faculty continue to work in the industry and the local studios serve as an advisory committee. Tuition is kept low (\$1,400 per year for Canadian residents) in order to attract the strongest applicants.

In first year, we emphasize key animation, timing and principles, animation design and life drawing. Animation history, layout design, story and film principles are also taught but the real focus of first year is character animation. The workload is intense and structured, since two years is not a lot of time to get to the level where a job is guaranteed (at least in the Canadian industry).

The division emphasizes an integrated approach to animation and digital arts. - Vibeke Sorensen

In second year, students continue to improve their skills, producing a demo tape of key animation (a "rough" sequence, designed to demonstrate ability rather than serve a story or put over a gag) and a portfolio of layouts, life drawing, design packages, and storyboards. Computer animation (3D Studio MAX and Character Studio) is introduced in second year but plays a minor role. In the final four months, stu-

dents choose one "career" to specialize in: Character Animation, Special Effects Animation, Layout Design/Posing, Character Design/Storyboards. This allows students to concentrate their efforts in areas they are most proficient at in order to improve their chances for success. Before graduation, students are placed in local studios for a two week practicum. With only two graduating classes to date, we have been very successful. Graduates currently work at Disney Canada, Studio B, Natterjack, Bardel, Cinar, Funbag and a.k.a. Studios and have assisted on features including Space Jam, Anastasia and Prince of Egypt.

Robert Stephenson, The School of Film and Television at the Victorian College of the Arts, Melbourne, Australia

The School of Film and Television at the Victorian College of the Arts in Melbourne conducts Australia's leading course in animation. It has an excellent reputation world wide and in 1997 there was a retrospective screening at the International Animation Festival in Annecy. Productions from last year's students have screened this year at St. Kilda, Melbourne and Sydney Film Festivals, as well as at many international festivals. Student works have also taken out major awards at the AFI, Sydney Film Festival and the Melbourne Comedy Festival.

The course has produced successful film industry practitioners including Dennis Tupicoff, Sabrina Schmidt, Peter Viska (Mickey Duck Animation), Maree Woolley, John Skibinski, Adam Elliot, Anthony Lucas (3D Films), and Steve

French (Animation Works) to name a few.

The graduate diploma involves one year of full-time intensive study and is comprised of classes in screen writing for animation, directing and movement and is supported by instruction in camera operation, computer animation, sound recording and sound and picture editing. Students can experience a broad range of techniques in traditional and experimental styles including under camera, stop-motion, 2-D & 3-D computer animation and cel animation. Through classes and self learning the students will gain a good understanding of what is required to create an animated film from start to finish.

New York University Tisch School of the Arts Animation Program has one of the country's most varied animation curriculums. - John Canemaker

At the end of the year, each student will have completed a major animated production of up to six minutes which they will have written, animated and directed. They will also have other first semester exercises as part of their portfolio.

The course is made up of two 16 week semesters starting in February and is a demanding experience which requires students to commit daytime Monday to Friday as well as many evenings and weekends to be able to complete the projects. The school is well equipped with 16mm rostrum cameras, a 3-D stop motion studio, computers for PEGS (a 2D animation system), Softimage, and

AVID editing equipment.

Professor John Canemaker, Animation Area Head, New York University Tisch School Of The Arts Animation Program, New York, U.S.A.

New York University Tisch School of the Arts Animation Program has one of the country's most varied animation curriculums. Courses include: Intro to Animation Techniques, Advanced Animation, Storyboarding, Stop-Motion/Puppet Animation, Action Analysis I & II, History of Animation, Animation Camera Technology I & II, Character Animation in a Working Studio, Life Drawing, Intro and Intermediate 2-D Computer Animation and Intro, Intermediate, and Advanced 3-D Computer Animation.

The emphasis in the classroom is on essential principles of

animation (i.e., stretch & squash, anticipation, follow-through, staging, arcs, exaggeration, etc.) and communication through classic film "language." The development of each student's skill in storytelling and characterization is stressed, whether they choose to concentrate on traditional drawn animation or computer-generated imagery. A strong set of prerequisite craft courses (such as Action Analysis, Life Drawing, and Storyboarding) guide students toward the advanced courses, in which they are encouraged to use their communicative skills to make a personal statement in a completed film/video with sync sound.

Each year, special guests enrich the curriculum. In recent years NYU TSOA Animation has benefited from the wit and wisdom of visiting artists, such as Chuck Jones, Marc Davis, Frank

Thomas, Ollie Johnston, Faith and Emily Hubley, Nick Park, Joe Ranft, and Pete Docter, among many others. Talent recruiters from major studios also visit annually, including DreamWorks, Disney, Warners, Blue Sky|VIFX, MTV, among others.

In addition to Professor Canemaker, who teaches Action Analysis, Storyboarding, and Advanced Animation, the other full-time presence is Peter Weishar, who supervises the computer animation courses and teaches Intro, Intermediate and Advanced 3-D Computer Animation. The adjunct instructors are working professionals in the field, and include John Culhane (History of Animation), Michael Sporn (Character Animation), Eugene Salandra (Life Drawing), John La Sala (Intermediate 2-D Computer Animation), Laura Margulies (Intro to Animation Techniques), Dean Lennert (Stop

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Motion/Puppet), and Keith Purdy (Animation Camera Tech).

Joan Ashworth, Course Director, Animation, The Royal College of Art, London, U.K.

The Royal College of Art is the only exclusively post-graduate university of art and design in the world, with the authority to confer Masters and Doctoral degrees. We are the most concentrated community of young artists and designers to be found anywhere. No matter where you are you will probably find that a graduate of the Royal College of Art has contributed to the visual culture which surrounds you.

Our graduates are expected to be capable of tackling personal and commissioned work with original and innovative skill. -**Joan Ashworth**

The Animation Course at the Royal College of Art seeks to develop and extend existing skills and to produce innovative practitioners in animation. The course offers the opportunity to combine new and traditional forms to create exciting and original methods of image making. Sound is given particular emphasis with workshops and specialist seminars developing an aural awareness enabling new skill levels to be developed. The two-year course culminates in the award of an MA (RCA). Research degrees in animation may be studied to MPhil or Ph.D. Approximately 11 students are selected each year.

Students are encouraged to make industry contacts during their course through placements,

freelance work and sponsorship. Representatives from industry regularly present work to the students to give a realistic picture of job prospects.

Students learn to budget and schedule their projects as an introduction to basic business studies.

To keep perspective it's good to be a student of life and explore other interests. - Joe Cloninger

Also, the course staff act as informal agents for graduates making sure that inquiries about the students are connected with the appropriate graduates. As the College retains copyright of the students films the course is responsible for distribution and license sales.

Our graduates are expected to be capable of tackling personal and commissioned work with original and innovative skill.

Vibeke Sorensen, Professor and Chair, The University of Southern California, School of Cinema-Television Division of Animation and Digital Arts, Los Angeles, U.S.A.

The USC School of Cinema-Television's Division of Animation and Digital Arts prepares students for leadership positions at the cutting edge of animation and new media by encouraging them to explore what is still to be imagined and produce work that expands the frontiers of the art of animation, and thus the industry that is quickly growing around them.

The division emphasizes an integrated approach to animation and digital arts. From hand drawn

character animation and optical printing to state of the art interactive computer graphics, students learn a broad range of concepts and techniques in a hands-on environment, grounded in a live-action film program. Taught by internationally acclaimed artists and animators, the rigorous course work includes history and theory of animation, writing, life drawing, film and video production, traditional character animation, as well as experimental and computer animation. Electives and workshops range from acting for animators, layout and design, to lighting for digital cinematography and specialized software tutorials. Advanced students often do innovative research in interactive technologies such as virtual reality and the World Wide Web. The MFA degree program culminates with a Thesis project, wherein the student demonstrates mastery of the art form through the creation of an ambitious, original work. While embracing a broad, firm foundation, the program encourages innovation and experimentation, and emphasizes imagination, creativity, and critical thinking.

Most film schools, I fear, are a bit indulgent and naive with their students, and don't really prepare them for the pressures of a working studio. - Barry JC Purves

Traditional facilities include individual workspaces with drawing desks, two Oxberry animation stands, pencil test machines, as well as an optical printer, among other pieces of equipment. Computer facilities are extensive, with

approximately one machine per student. Hardware includes Silicon Graphics O2s, Macintosh, Sun and Intel workstations, an Abekas Diskus, a Solitaire Cine II film recorder, as well as video and film editing systems. Software includes Alias/Wavefront Maya, Softimage, Pixibox, Animo, and many other packages. The School recently became the first university in the world to host a Quantel Domino workstation for 35mm film digital compositing and special effects. These facilities, when combined with the school's extensive departments of film, television and sound production provide an extremely broad range of capabilities for professional quality artistic exploration.

Upon graduation, our students possess both depth and breadth, thus positioning them perfectly for leadership roles in the field. Such positions usually require vision, scope, creative problem-solving skills, adaptability to new concepts and working methodologies, as well as excellent "people" skills. We expect our students to be ambassadors for the field to the field. Graduates of our program have gone on to Disney Feature Animation, Microsoft Graphics Research Group, Fox, Warner Bros., Digital Domain, Pixar, DreamWorks SKG, Pacific Data Images, Industrial Light and Magic, among others. We are delighted that Nickelodeon has become a new sponsor of our program.

The School of Cinema-Television, in downtown Los Angeles, is also in close proximity to many of the leading studios and major art museums in Southern California that provide students with

opportunities for exposure to the industry and contemporary fine arts, including internships and employment.

We offer an MFA in Film, Video and Computer Animation and an Undergraduate Minor in Film, Video and Computer Animation.

Barry J.C. Purves, Course Instructor of Puppet Animation For Cosgrove Hall Films, Manchester, U.K.

As a result of an available animators shortage, I was asked by Cosgrove Hall Films to run two courses with the specific purpose of training up a total of six animators who would then be able to go straight into production.

Obviously the priority was to teach them not only how to animate sophisticated characters, but also how to produce the required daily footage of a high standard, and how to work in a studio situation. Most film schools, I fear, are a bit indulgent and naive with their students, and don't really prepare them for the pressures of a working studio. From our very first day, I made it clear that I expected the students to work quickly and precisely. I don't have much time for animators who dither and dither over certain moves. The best animators, for me, have an instinctive feel for performance. The worst are those who do it mechanically, measuring every move. To encourage these instincts, I rationed the availability of any video assists and sometimes, the animators shot lengthy and complicated scenes 'blind' without any technical help. The results were very encouraging. I'm quite a believer in just getting on with it, and doing what

feels right.

We started with the most basic of exercises, then slowly built up to complex actions with several characters in the same shot. I so enjoyed watching the animators rise to the challenges.

I tried to get the students to watch movement as a thing in itself, whether it was a ballet dancer, a mime artist, an animal or just someone in the street, and to see why it works. What was it that gave that movement that character?

I was also keen that each animator should plan each shot (and stick to it) and be aware of the rhythm of that shot and how it fits in with previous and subsequent sequences. Basically, I was keen that the animators should always be aware of the film as a whole, and not just the frame they were animating. I tried to stress just how important planning and preparation was in making filming go smoothly.

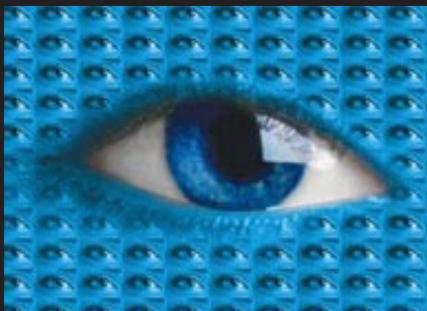
Sadly, we had little time to study the history of animation (though we did talk about theory and the psychology of seeing), but I did try to get each animator to criticize constructively their work or others, as well as having a certain eloquence when discussing a shot with the director. Communication is often a skill lacking in many animators, but it is so necessary when working as part of a team.

I'm pleased that each of the six animators is now in the middle of a 12-month contract at Cosgrove Hall, and everyone is delighted with their work.

All schools participating in this survey can be contacted through Animation World Magazine by e-mailing editor@awn.com



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It Takes Three To Tango: Industry Representatives

Yvette Kaplan, Feature Director, MTV

Generally, I have been very impressed with the level of student work these days. Drawing skills are strong, and most present a solid portfolio with a good representation of figure drawing, animal studies, and individual design samples. Animation sample reels are quite technically proficient, due in part to the huge amount of computer focus and availability in schools. Students are well versed in the use of current software. The student films I have been seeing are unusually professional-looking. Technically, they appear as if ready to air on TV. Media-savvy and visually sophisticated students know how to achieve "the look."

**Show me your enthusiasm and
your obsession, your love of
the process. - Yvette Kaplan,
MTV**

However, and I am generalizing of course, the content and story, the animation itself and the timing, the reason for being of many of these films, does not always match the technical level of the presentation. Many times I find myself wishing that these young animators would simply show me a stack of drawings to flip through. A full color, full sound finished film with credits is not always necessary. Show me a well-animated



© MTV.

pencil test. Show me some character designs and pose sheets, expression charts, personality stuff. Show me your enthusiasm and your obsession, your love of the process. Show me you know how to do a layout, complete with field guide. Show me a well thought-out storyboard so I can get a sense of your storytelling.

A point I can't help making, and I don't mean to sound discouraging, quite the contrary in fact, is that not everyone is a 'filmmaker.' Not everyone is an idea person. We can't all be Mike Judge or Trey Parker or Matt Stone. Yet everyone wants to be. Everyone's pitching something. Even instructors are pushing their students to finish a film, seeming disappointed if a student wants to perfect his animation skills instead. Remember: no animated film or TV series has ever been completed without the dedication and skills of many

talented people. The skilled background artist who understands perspective, the gifted animator who understands weight and timing, the organized, detail oriented layout artist, all are necessary parts of the whole. Animation is a team effort, and creativity a many faceted trait. You don't have to be a 'star.' We only need one of those per show. What we do need are many patient artists ready and willing to listen and learn and work to make the product great.

My advice for breaking into the business - draw, draw, draw. You can focus on character or background, or both, but good draftsmanship and a good eye are invaluable skills. Understand the



© Film Roman.

basics about animation. Learn how to do a layout. Learn about camera pans and fields. Learn how to read and prepare an exposure sheet. If you are on an interview, be considerate of your interviewers time constraints and edit your portfolio. Show your best work, not everything you've ever done. If you have obvious strength in one area over another, and if it happens to be the area you are most interested in, by all means make that clear by your portfolio choices. It'll help the interviewer see how you might enhance a certain department and a job offer just might follow.

Make sure your portfolio is versatile, understand what jobs are being offered and most importantly be persistent! - Jay Francis, Film Roman

What to expect? Well, if you get that job, I can tell you what will eternally endear you to me. Listen and learn. Follow instructions and ask questions. Then ask more questions. Be concerned with deadlines. Do what is asked, then go further. If the job you are hired to do is not the one closest to your heart, don't be impatient.

Good work is rewarded. The animation industry today holds many opportunities. You are in the right place. Welcome, and the best of luck to you!

Jay Francis, Director of Talent Recruiting, Film Roman

Having just recently visited a number of prestigious schools throughout the United States and Canada, I am most impressed by the computer animation talent that is becoming available to the cartoon industry. While most studios are looking for artists, not just computer technicians (Film Roman included), I have found a wealth of talent that is proficient at both traditional and computer design.

There is, however, a tendency at some schools to over-emphasize the computer while not paying close enough attention to the fundamentals of drawing and design. Yes, the computer is here and yes, it is not going away, but the computer still needs a true artist to exploit fully the technology.

Any student looking to break into the industry should expect a long, hard battle. The competition is as fierce as it has ever been. The first thing that I tell a student is to go where the jobs

are. A student spends a lot in time and money to hone their skills. It makes no sense not to go to the industry centers (Los Angeles specifically, New York to a lesser extent), where as an entry level design-

er the real training/learning begins. Make sure your portfolio is versatile, understand what jobs are being offered and most importantly be *persistent!*

Basically, you must learn to manipulate the technical aspects before you can get creative. - Jana Day, DreamWorks Animation

Jana Day, DreamWorks Animation Recruiting

Generally speaking, the skills we see from the animation schools around the world are very good. Each year our college recruiting trips identify several students that we begin to develop relationships with over the next few years.

The top animation schools study all areas of animation, so there really isn't one area that is lacking. I think the most difficult area for students is experience in the 'real world.' I would recommend that all students try to get internships or complete as many student films as possible. Plus, great life drawing and draftsmanship skills are always essential.

Most graduates start out as in-betweeners or in clean-up animation. It may not sound very glamorous, but it is great training experience. We find that if animators can gain the technical experience first, then their creative style will naturally follow the animation process. Basically, you must learn to manipulate the technical aspects before you can get creative.



© DreamWorks.

It Takes Three To Tango: Students

Lyn Hart, Capilano College Commercial Animation Program, North Vancouver, B.C.

Here I am; a squeaky-clean, fresh-out-of-school animation graduate. With my portfolio in hand and a slightly hesitant smile, I'm stepping out into the real world. But what has my two years of sweat and toil in Capilano College's Animation Program done for me?

For starters, it did exactly what it was supposed to do by providing me with the important basics I needed to land my first job. Some might have expected more. I must admit, I thought I was pretty hot stuff when I first began my animation education. I soon realized a good school could only teach me so much. The rest was up to me. There was a lot to learn and it was going to take plenty of hard work, discipline, and humility to succeed.

I never turn down the opportunity to learn from someone who wants to share their experience. - Lyn Hart, Capilano College

I was very fortunate as were others in my class. At our grad show, studios were invited to view our portfolios and reels. I received interest from several companies including Studio B and Bardel Animation in Vancouver, and Nelvana in Toronto. It was a tough decision but I went with Studio B. I felt they could give me the best training in my chosen area, character design and storyboarding.

Who knows what the



Art by USC's Rebecca Rogers. Image courtesy of USC.courtesy of USC.

future may bring but I hope there's never a shortage of work. I hope to succeed and become good at what I do but that is always challenging. I hope I'm always gracious to students trying to enter the industry no matter how successful or unsuccessful I become. I hope that no matter where I am, I never turn down the opportunity to learn from someone who wants to share their experience. And lastly, I hope I can one day afford the two-week vacation in Hawaii I've always wanted!

Rebecca Rogers, MFA Animation Program of the Animation and Digital Arts Division of the School of Cinema-Television, University of Southern California, Los Angeles

The expectations for my future in the art of animation are rich and exciting. I went into this genre of art specifically because of the variety of career choices I felt I had. Currently I'm intrigued simply by the study of movement. It has opened up a whole new way of looking at art for me, visually and conceptually. All areas of animation have interested me and I would probably be happy working in any field whether it be hand drawn animation, 3-D modeling or special effects in film. I came to school to try and learn it all (Hal Hal). My number one expectation is to someday be involved with stereoscopic animation combined with live performance. I get tremendously excited when visualizing 3-D animation in the form of

characters, particles or environments in congruence with live performers. Presently you need a screen to project these stereoscopic images, but I want to someday realize the possibility of animating three-dimensional holograms. I believe I will have the chance in my life time to play with this idea, maybe even in the near future.

I get tremendously excited when visualizing 3-D animation in the form of characters, particles or environments in congruence with live performers. -

Rebecca Rogers, USC

For now, at the University of Southern California, I will first be concentrating on learning how to animate. I plan to accomplish this amazing task by making hand-drawn projects, studying animations frame by frame and learning from our professors. Regarding my studies in computers I will begin to learn about stereoscopic animation in a class next semester titled "Virtual Reality and Stereoscopic Animation, Expanding 360 Degree Painting to Virtual Environments." The remainder of my time at the University will be spent continuing to study animation film, and stereoscopics. At the same time I will be applying this knowledge to my semester projects and finally my thesis. With the availability of the SGIs here at school and the support of my professors, I feel I have every opportunity to graduate and achieve the vast number of animation career opportunities of which I have dreamed. As for animating 3-D holograms, I plan to continue working towards the idea and see it realized.

Linda Sharp, Capilano College Commercial Animation Program, North Vancouver, B.C.

I can't think of anything I would rather be paid for than animating. I am currently halfway through a two-year commercial animation program at Capilano College. Character design and layout are my current obsession, but we have much more to learn in the upcoming year.

When I graduate next year I hope that the industry will be in a hiring frenzy. My chief concern is to obtain a job upon graduation. In the best of all possible worlds, I will be able to work full-time in a studio for three to five years. After that necessary grounding in reality, I would like to work part-time and take courses to learn more sophisticated computer skills. I then plan to return to full-time work, but to keep developing my skills.

I am keenly aware of the cyclical nature of work in the animation industry, especially for the novice. If I am faced with downtime I have the option of doing

illustrations (former career), more skill development, or the ever popular "I have this idea for a film..."

I believe that animation is in a renaissance, building on the possibilities generated by new technology, and the excitement of new markets. I hope that the industry will be able to absorb a substantial number of the many students presently training in animation.

Human plans are often the playthings of the gods, so I don't discount the possibility that one aspect of animation will absorb me so completely that my career path will dictate itself.

Glenda Wharton, MFA Animation Program of the Animation and Digital Arts Division of the School of Cinema-Television, University of Southern California, Los Angeles

Two years ago, I came to California to study at the MFA Animation Program of the Animation and Digital Arts Division of the School of Cinema-Television. I already had a Master's of Fine Arts



A painting by Glenda Wharton, another MFA student at USC. Image courtesy of USC.

from Columbia University, and I was an assistant professor of art at a university in North Carolina. As an art professor, I had created a computer animation lab and designed a computer animation and digital arts program.

I already had two careers—one as an exhibiting artist, one as a college professor—but still was not satisfied. For all of my life, I had flirted with cinema. There

seemed to be something in me that only cinema could satisfy.

I feel that I have found for what I was looking. I came into the program to learn computer animation, but, I have learned so much more. The USC program is special because traditional animation, experimental animation, and the visual expression of pure cinema are beautifully interwoven. We learn creative expression by explor-

ing the diversity of animation techniques.

I believe that animation is in a renaissance, building on the possibilities - Linda Sharp, Capilano College

This expressive melange transmutes digital technology into cinematic art. This rich preparation gives depth to my digital animation, so that I am not merely a "mouse monkey," aping to the crowd, climbing aboard the band wagon of new technology.

This broad vision of animation has allowed me to bring the diversity of my artistic background into animation. I did not have to throw out my painting, sculpture, drawing, dance, theatrical talents or visionary instincts. The mastery of all of these tools—along with the computer—is shaping me into a formidable artist animator.

Based within Cosgrove Hall's working studios, we were able to relate what we learned to ongoing productions... - Joanne Chalkey, Bare Boards/Cosgrove Hall training scheme

Because of my heavy art background, I see my introductory place in the industry in conceptual development, storyboarding, or the creation of art for inspiration. I love science-fiction and I would also be interested in visual effects design and animation.

My ultimate goal will be to develop animated films which reflect the cultural diversity of the world. As a woman of color, I can add a distinctive spice to Hollywood's table of delights.

Joanne Chalkey, Bare



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Boards/Cosgrove Hall training scheme, February to April 1998, Manchester, U.K.

My excitement at being accepted onto the Bare Boards/Cosgrove Hall training scheme was only slightly dulled when, on our first day Barry [Purves] gave us each a black wooden block, stating that we would not get puppets for at least three weeks. We found the block work invaluable, the strong shape showed every judder and mistake and taught us control. My fellow trainees, Justin and Steve, and I all had very different experiences prior to training. This showed in our often different interpretation of a given exercise, allowing us to see there is more than one way to tackle a shot.

We worked on building a move, starting with a simple movement, then adding character, often doing a move wrong to see why it did not work. We were encouraged to be aware of the shot and its position within the scene. We concentrated on balance, strong poses, and how to anticipate a move. Barry stressed we must think from where the energy within the movement is coming. We studied dance, theater and comedy to help our choreography. Starting simply enabled us to build our confidence and by week 12 our puppets were juggling, running, dancing and more.

One quality vital to the animator is patience. Barry tested ours at an early stage by making us move our blocks across the set as slowly as possible. After five hours of nudging the block with the very tips of our fingernails I think we were all ready for a fight! On his more sadistic days Barry would make us work blind by

turning off our monitors.

Based within Cosgrove Hall's working studios, we were able to relate what we learned to ongoing productions... - Joanne Chalkey, Bare Boards/Cosgrove Hall training scheme

The practical and financial support offered by the Cosgrove Hall Sponsorship allowed us to concentrate on our training and gave us positive input and a wealth of advice from the animators, producers and directors working within the building. Based within Cosgrove Hall's working studios, we were able to relate what we learned to ongoing productions and toward the end of our training we had the opportunity to work occasional days on 'live' shows, easing us more gently into the work environment.

We have now each moved on to three very different productions and our training has prepared us well. We are concentrating on building up our speed and bending our skills and styles to suit each program. The best aspect of the training was Barry's hugely infectious enthusiasm for animation and, beyond the basics taught, he has encouraged us to observe life and theater, enabling us to continue to improve our animating skills. I think we are all extremely grateful to have had the opportunity to be taught by Barry.

Joanne is now animating on a series called Rocky and the Dodos, which is currently showing on British television.

Brian G. Smith, MFA Animation Program of the Animation and Digital Arts Division of the School of Cinema-Television,

University of Southern California, Los Angeles

My expectations about my career upon my graduation are very high. The Division for Animation and Digital Arts at the University of Southern California's School of Cinema-Television is providing me with a very well rounded experience in all forms of animation and production. I have completed two years of the three year program, and I have tried my hand at everything from scratching on film to fully rendered digital images, and just about everything in between.

I feel confident about having a successful career because the instructors and the classes at USC have done an excellent job in showing us that as long as we're good animators and artists, it doesn't matter what medium we choose, we will have the tools to be successful. So with that in mind, they have taken great strides to train us in traditional character animation, experimental animation and computer animation. They also make sure that we have a strong sense of story, so that even the most experimental projects have very clear themes and narratives.

Not to mention the fact that we are apart of USC's School of Cinema-Television, which is regarded by many as the finest film school in the world. As a result, we have access to all of the film school classes, and are able to mix a well rounded film education with a well rounded animation education. This could prove to be a huge advantage upon graduation.

What's In Your LunchBox?

by Kellie-Bea Rainey



Animation Toolworks' Video LunchBox. © Animation Toolworks.

ALunchBox holds more than just pastrami on rye these days. That's right, there's more going for a LunchBox than housing HB pencils, watercolors, and charcoal sticks. Now, I'm not talking about fly fishing hooks and live worm bait, nor am I talking about wrenches, screwdrivers and duct tape.

Don't be confused by its ordinary name, for inside Animation Toolworks' Video LunchBox lies quite another innovative story.

"A terrific tool for stop-motion and cel animators...the world's best testing system for animation." - Webster Colcord, senior character animator, Pacific Data Images

"We instantly noticed an increase in the quality of the animation and the fact that, suddenly, there were a lot fewer reshoots...an invaluable tool...frees the animator to concentrate on performance rather than registration." - Doug Aberle, director/ animator, Will Vinton Studios

'better' ways to execute what I already know. Before I even looked at it, I was already asking myself, "What's this thing got that's so darn cool?! Why should I bother? I don't need another 'thingy' to learn and get frustrated with. What's in it for me?"

The LunchBox brings the student back to what animation is all about: art, self-esteem, results and creativity. - **Gary Schwartz**

To Good To Be True?

When I got this assignment, I had my doubts. I'm an independent art director and producer and I'm pretty tired of learning supposedly 'new' and



Inside the LunchBox...© Animation Toolworks.

These are great questions. Questions that all of us in the industry, whether we are newbies or 20-year veterans, would be asking. But as we all know, most good advancements come from someone's cry for help. Shooting tests of animation is necessary to help the animator and director see how the shot will work before they dedicate it to film or video. The Video LunchBox answers the cry for an easier pencil test machine, or 'framegrabber.'

Talking to Users

The Video LunchBox was designed for teaching animation as well as for the professional animator as a pencil test or reference test device. It is superlative at improving productivity during the early stages of cel animation, or during the



Animators at Will Vinton Studios use more than 25 Video LunchBox units for the production of stop-motion commercials and TV series. ©Will Vinton Studios.

filming of stop-motion animation. With the Video LunchBox, the animator, you, get to see your animation instantly. You can learn to use it in minutes." - The Animation Toolworks press kit

I began my research by indeed interviewing professionals and educators alike. Miraculously, like the press kit said, both groups praised the usefulness of this machine. Granted, how the strengths of the product is utilized varies between the two groups but what is important is that everyone using this little machine seems pretty darn happy.

The pros are excited by the prospect of being able quickly and easily to see shots before dedicating them to film or video. John Ashlee animated on the award-winning Tropicana Fruitwise Smoothie commercial *Bravefruit* at Will Vinton Studios and describes how he used his LunchBoxes when in production. "I have two Video LunchBoxes. I use them to compare different aspects of my shoots, especially lighting. However, we also

compare art direction, positions, and composition. I store one reference, make modifications and then store the comparison."

Sue Conklin is producer of the annual Animation Camp at Will Vinton Studios where campers spend a day doing their own hands-on animation. "The Video LunchBox is revolutionizing schools' ability to teach animation. We used to be able to grab only 64 frames at a time with the system we created here at the studio. The Video LunchBox has extended our ability to check work before it goes to final stages."

While working on *Skull-monkeys*, the CD-ROM sequel to the game The Neverhood, animator Mike Dietz explains how he used the Video LunchBox in production, "We had a second video feed coming out of the camera hooked up to an Animation Tool-

works Video LunchBox and a monitor. This allowed us to get instant feedback while animating, as the LunchBox is capable of storing and playing back 256 frames of animation."

Playback Is Key

Educators agree that one of the most exciting features about the LunchBox is this ability to playback footage. Gary Schwartz, professor of experimental animation at the California Institute for the Arts stated that he'd much rather use the Video LunchBox than the video-based Lamb/Lyon-type pencil test systems. "I love the LunchBox. I can't live without it!"

Across the country, Karl Staven, a professor at the University of the Arts in Philadelphia, is also singing praises of the LunchBox. "We've had the LunchBox for several months now, and it is becoming the pencil test system of choice. We used to, and still use, Lamb/Lyon type systems; VCRs that can record a single frame at a time." However, one of the cons with this technique is "the playback of animation, particularly

extremely short tests, is clunky in comparison to the Lunch-Box."

But the Lamb/Lyon is not the only other system for pencil testing. How does the LunchBox fare against the other competitors? Jason Reiner is the Media Arts specialist and Media Center



**03B Here's Gesine Kratzner (closest to camera) instructing advertising agency producers how to use the LunchBox framegrabber.
Image courtesy of Gesine Kratzner.**



Mike Dietz of The Neverhood, animating puppets for the game *Skullmonkeys*. © he Neverhood.

coordinator for the Bay Area Discovery Museum. Jason has been using the LunchBox for eight months with kids from 5-10 years old. Yes, that's right. Children 5-10 years old can use the LunchBox. "We used to teach animation with Hi-8 video cameras, turning the camera on and off as fast as we could to capture frames. This was definitely a cumbersome way to teach animation, but it got the basic idea across and people still loved it. The LunchBox has helped us immensely because the playback is instantaneous and it plays back in all sorts of ways. The way we used to do it, you had to record multiple frames on the camera and then playback the tape which required a lot of explanation and tedious detail for children 5-10 years old. The LunchBox removes that level of tedium and lets the kids really explore how animation works. By allowing the user to play back either frame by frame, 24 or 30 frames, they can easily see how things fit together and move. It is an excellent educational tool for young animators because it allows for immediate playback. They can comprehend how each small movement becomes a smooth animation and try a variety of playback options to see what works best."

Maybe There's Something To This

Hmmm...this is a lot of positive talk and since frame accuracy is monumental in animation, I'd really be interested in the LunchBox. Then again, it's another piece of hardware I'd have to learn and teach others. Lord knows I hate wasting my time dorking around with equipment. What really stinks is getting one of my tech-heads in to tweak it all the time. It probably won't be compatible with all the other things (read expensive things) that we already use in house, and, if it's like computers, it'll need to be upgraded every 3-6 months. If this is the case, I think I'll resort to brown-bagging my lunch.

Just about anyone can learn to animate; from professional animators and art students, to seven-year-olds, to even potato farmers?

No Geeks Necessary

In most cases, computers as framegrabbers offer more complications than solutions. Many frustrations stem from the complexity of learning the computer, the software and its constant upgrades. But one of the things Gary Schwartz likes most about the LunchBox is that the system requires no techno-geeks. "Computers are too complex and the technology upgrades are so frequent that the learning curve keeps you from mastering the tools. It seems that computers are taking the focus off the art. The Video LunchBox has a minimum learning curve with no upgrade manuals. Everything is in the box, just plug it in."

All you need, I was told, is a monitor and a camera, and a VCR, if you eventually want to save your animation by recording it to tape. When you get the system there's a two minute tutorial included. 'What can you possibly learn in two minutes?' I thought.

But Reiner agrees with Schwartz, "We used computers to create animation, but they are more difficult to explain and the playback features are more tedious. The elegance of the design for the LunchBox makes it the best educational tool for animation available today".

It's That Easy?

Okay, so I *can* presumably do it all myself. This sounds promising so I'll try it out. Here I go, opening up the box. Let's see what we have in here. Here's the actual LunchBox and man, is it lightweight. What else have we got in here? Two BNC cables for the camera and the monitor, a power cord, and a few loose leaf documents. That can't be it! Where's the 500 page manual rewritten from a foreign language that no one, button-pusher friendly beginner included, can comprehend? Where's the step-by-step CD-Rom with the ever-annoying and frustrating actor/sales person instructors? Maybe there's another package with an encyclopedia of instructional materials...Wait! Here's a one-sided 8.5 x 11 inch sheet of paper with a 15 step tutorial. Only 15 steps?! That can't be it. Knowing me, it'll take me five hours and it'll be in 200 pieces.

Now that I'm all heated up, I decided rather than further discouraging myself, I'd go back to my interviews and see what they had to say.

Potato Farmers Can Animate

After many stories, a common theme was revealed. Just about anyone can learn to animate: from professional animators and art students, to seven-year-olds, to even potato farmers?

Gary Schwartz has taken the Video LunchBox to places that animation could never go before. "The system is light enough to carry into a rural country town, plug it into a socket, and play it. It's that simple. I took it out to a potato farm and taught the farmers how to make animation all in one day."

The system can do time-lapse animation as well. Karl Staven revealed that the two recent projects include pixilation in a school hallway which was then digitized and composited with animation created in Softimage.

The enthusiasm that working with the Video LunchBox generates is most evident as Jason Reiner describes his experience at the Aquarium. "I teach stop frame animation drop-in workshops at the museum on Saturdays. During that time, kids and their families can drop by the lab and walk out of the museum with their own animated short, complete with sound and music. The look on a seven-year-old's face when you hand them their tape that they made in under an hour is so incredible! They can't wait to show their friends and family members what they have created".

Making Mistakes

Yes, it sure does seem easy enough for anyone to use, most impressive. But what about shooting on twos or more? Is there any way to insert frames into an animation? What if I make a mistake?

I posed these questions to

Howard Mozeico, CEO and the man with all the answers at Animation Toolworks. He explained, "You cannot insert or delete frames, but you *can* replace frames. So, it doesn't truncate if you replace a frame. This is handy when you accidentally have your hand in the image, or you record the wrong image. It also makes rotoscoping possible. By using the real-time capture, you can store a reference, say a real person mouthing some words, within the LunchBox. Then, by using our flip-flop mode, which toggles between the live image, your drawing, or clay, and the stored image, the real person, you can draw accurate lip-synch. You can then replace the real person that is stored, with your animated character. Proceeding frame by frame, you replace your real person with your animation.

I Gotta Try

After hearing everyone's experiences, I felt I'd really be chicken salad on pumpernickel if I didn't try it out. So, here it goes.

I took the two-minute tutorial and taped it to the wall. I cleaned off a work table and set up a stage and a character. Then I put my Sharp Slimcam on a tripod. To plug my camcorder into the LunchBox, I needed to get a cord with a RCA adapter (under \$10 at any electronics store). Most industrial or professional cameras can use the BNC adapter which came with the LunchBox. Once the camera was plugged into the LunchBox, I focused it on my animation set-up. Next, I plugged in my monitor.

All the machines were on and all the lights were green, standing by. It's time to hit the red button on the LunchBox and ani-

mate!

Yippee! Look Houston, we have an image! That was quick, easy and most of all, painless. I want to do more, and more, and even more.

Here's a one-sided 8.5 x 11 inch sheet of paper with a 15 step tutorial. Only 15 steps?!

The next time you hear from me I'll be having fun, teaching my own animation classes and making my own characters come to life. I think Gary Schwartz says it best, "The LunchBox brings the student back to what animation is all about: art, self-esteem, results and creativity."

On this note, I send you away to consider what you'll be wanting in your LunchBox.

After giving this product the full test, I compiled the following reference list:

Video LunchBox Features and Details

- It can quickly and easily capture single frames, or full motion video.
- It can play back animation, and loops at 15, 24 or 30 frames per second, with no delay between the first and last frame of the loop (a problem with some PC based systems), so one can get an accurate evaluation of animation cycles.
- It appears to be extremely easy to use. You don't have to learn how to use a computer, worry about manipulating files, or dealing with all the complexities of a computer system.
- Because it is dedicated hardware, its capabilities, and limitations are absolute. It is not upgradeable in any way (other

than perhaps frame capacity). It will never be a system for editing animation, or providing other features besides being a pencil test or reference test device.

- Because it is dedicated hardware, it performs the functions that it does, the shooting and playing back of animation tests, extremely well, and very simply.
- One ability that it does not have is a way to capture or play back audio for lip-sync tests.

Input / Output

- In order to use the LunchBox, you will also need a video camera and monitor to provide input and output.
- It only supports NTSC cameras and monitors, so it wouldn't be ideal for users in the U.K., or other PAL-format countries.
- You can use a NTSC video recorder (i.e. VHS VCR) to record animation to video tape.

The Video LunchBox answers the cry for an easier pencil test machine, or 'framegrabber.'

Quality

- The advertised capacities (256 frames, 512 frames, etc.) are for what they call "normal" resolution. This means a resolution of approximately 512 x 256 pixels, or roughly half that of standard video. This quality is likely sufficient for any test animation and line tests, for which the LunchBox is designed.
- For better quality, you can use the "high quality" mode to get resolution of 512 x 512 pixels,

a little less than standard VHS video quality, but this reduces the frame capacity by half (i.e. the 256 frame version can only record 128 high quality frames).

- The input and output is not broadcast quality, so it's unlikely that you would want to use it to produce actual animation for recording to video. It is a device for testing and experimenting with different types of animation.
- It may be useful to use as a final recording / output device for multimedia quality, but the user should evaluate it first.
- Again, it's an animation test machine, not a recording device.

Technology

- All frames are stored in the device in a digital format, so there is no loss of quality by repeatedly capturing and playing back animation.
- Storage is provided with solid state computer memory (RAM), so it is extremely fast, and reliable. There is no hard drive, so no moving components, and it is not susceptible to being dropped or bumped.
- The fact that everything is stored in RAM probably influences its cost significantly. RAM is much more expensive than hard drive space (but also much, much faster, and more robust).
- Because storage is in RAM, all frames are lost when the device is turned off. If you need to keep a copy of your animation to review later, you need to output it to video tape before you turn the device off.

Performance

- Everything is performed in real time.
- There is no delay in capturing frames, or playing them back.
- It can even record full motion video in real time. This makes it easy and fast to test several versions of an idea or to experiment with different techniques.

Warranty, Durability

- Because there are no moving components, and all the images are stored in computer memory, it is very robust. Animation Toolworks claims that one of their demo devices has survived more than ten round trip flights going through the airline baggage system without damage.
- It comes with a one-year parts and labor warranty.

For a current model description and price list, visit the Animation Toolworks web site at <http://www.animationtoolworks.com>.

Kellie-Bea Rainey is in the animation and SPFX industry and has produced both traditional animation and computer animation. Kellie-Bea has worked for Pacific Title Digital, National SIGGRAPH '95, The Baer Animation Company, and most recently, Jim Henson Interactive. Kellie-Bea is currently the owner and president of her new studio and school, The Better Mouse Trap.

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.

Who the Heck is Jared?

You may have seen him on the Web. You may have seen him in the office. Or perhaps you've seen him on the new Blockbuster Video television commercial. Chances are, you've seen him somewhere. Move over dancing baby...It's Jared, and he's everywhere!

Fan mail poured in from around the world, and many fans created their own versions...

Jared is a self-contained animated application created by brothers Colin, Ian and Jared Smith. Colin and Ian own and operate a New York-based free-ware game producer, Freeverse Software. Real-life brother Jared is a social worker with a bent for singing in Spanish. "About two and a half years ago, we were in the office, recording sound for a video game. Our brother Jared [Smith] was visiting, and he sang this song," recalled Colin, "Our mother's birthday was coming up, so we created this little application for her as a gift. It



01 © Freeverse Software.



01 © Freeverse Software.

was just too funny not to share with everybody." So Colin and Ian e-mailed the file to a few friends. The rest, as they say, is history. Friends mailed it to friends, who mailed it to more friends...people gathered around office computers to view and hear the howling wonder which soon became known as "Jared: the Butcher of Song." Fan mail poured in from around the world, and many fans created their own versions such as "pimp daddy Jared" and "the Jared choir" (pictured on our cover), which are displayed on the web site, where Jared t-shirts and a CD are also available. Freeverse has even begun licensing the character. Young & Rubicam, the ad agency for Blockbuster Video, licensed it for use in a television commercial which is currently airing heavily on U.S. stations. What does the real Jared think of all this? He was admittedly shy at first, but, said Colin, "Now that he has become a media celebrity, he's starting to enjoy it."

by Wendy Jackson

What's next for this irreverent, pixilated crooner? Freeverse has smartly retained all rights to the character. Asked if there is an animated TV series in its future, Colin replied, "We're not really in that business. We haven't *South Park*-ed Jared yet, but we're open..." Any offers? Contact info@freeverse.com.

People gathered around office computers to view and hear the howling wonder which soon became known as "Jared: the Butcher of Song."

Note: Readers can download Jared directly from the on-line version of this article.
<http://www.awn.com/mag/issue3.3/3.3pages/3.3jacksonjared.html>

Wendy Jackson is associate editor of Animation World Magazine. She has been known to play Jared repeatedly on her computer.

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.

Below The Digital Radar

by Kit Laybourne

It is Marshall McLuhan's fault that I'm a sucker for new technology.

As I try to reconstruct the damage, there are two particular "think bombs" that McLu exploded in my mind back in the early 1970s when I happened to sit in on one of his classes at the University of Toronto's Center for Culture & Technology.

The first is one of his classics. Professor McLuhan observed that the content of a new medium was the form of the medium it replaced. Thus it is that TV is filled with film just as today's Internet (we can deduce) is filled with TV. This precept has provided me a lasting fascination with new media forms: home video, cable TV, computer software, multimedia, the Internet and—most recently—the yet unborn promise of interactive television.

Together, let's scan five backwaters of Animation.

Professor McLuhan's unleashed fury imprinted me even more deeply. I remember holding my breath while the guru screamed at a very smart graduate student who, moments earlier, had blown me away with a barrage of insights on some topic or other. "Stop wasting our time!" shouted the professor. "We're not

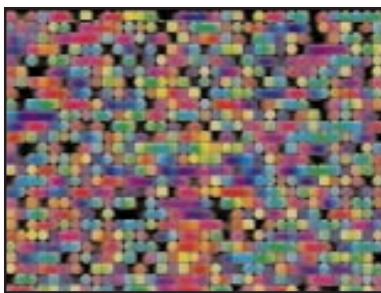
looking for answers here. We want good questions!"

In this article I'll try to squeeze out some good questions about the emerging domains of digital animation. I'll do this by calling attention toward a world I am constantly stumbling over—and delight in. It is the world of self-engendered, spontaneous, vernacular art. It is not the world of cyber-art or of galleries, grants and artistic pretensions.

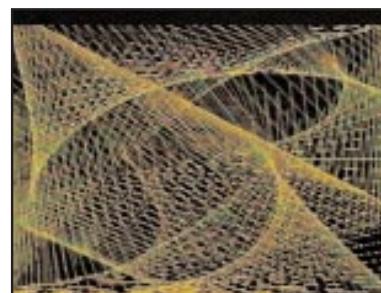
My method is to present some screen grabs that will remind you of similar stuff that you have undoubtedly come across. Together, let's scan five backwaters of Animation. I think of these as "Below-the-Radar."

Screen Savers

The first screen savers had their origins in something purely digital. They were created not by trained artists, but by computer programmers. Early screen savers tended not to be narrative at all, rather they were kaleidoscopic and geometric. They were based in math and in random algorithms. They seem, to me at least, closer to 20th Century music than



These still frames from a shareware package called "Darkside" for the Macintosh exhibit the non-narrative, often mathematical designs of early screen savers.



20th Century art, literature or film. They are sculptural. They are electric. They are kinetic. They are visual tone poems. They are more from the East than the West — from the inner world of meditation and mandalas.

The second screen savers examples are pretty representative of the commercialization of this odd backwater within computer art. They are licensed properties that are not so much little stories as little echoes, playing off the characters jammed into our head by comics and television and the movies.

Doesn't this evolutionary progression—from something new and fresh to something very familiar—seem to be going in the wrong direction? Can we do something that will liberate screen savers from the fate of being consigned to a world of pre-packaged, pre-digested iterations of the popular culture? For instance, can we create a web site that would curate, with spirit and irreverence, a renaissance of screen savers?

Web Animation

The Internet is peppered with animations ranging from simple GIFs to Quick-times to Shockwave to Java. These little animation shards function as sign-posts. They call out for attention; to urge the



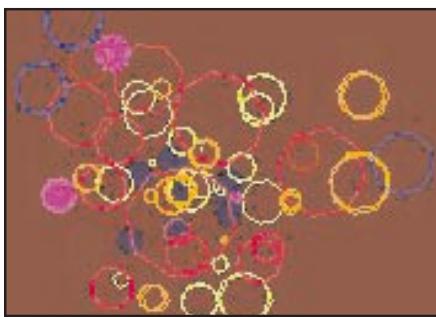
One step beyond flying toasters: This frame grab from a recent Cartoon Network screen saver illustrates how much this mini-medium has evolved to portray narrative material. © Cartoon Network.

surfer to pause for a moment and click on the cycling image. They make you want to find out what's underneath; to find out, literally, what the motion is all about.

Could these artifacts be the first primitive signs of a new visual code system? I think of them as peripatetic, jitterbug logos. They screech out in a way that is immediately accessible to any 21st Century viewer. Can those of us who find ourselves designing such billboards push them further toward an international short-hand that doesn't require literacy in English?

Digital Gaming

The guys in the movie and television business don't really know that video games are a multi-billion, global industry that is bigger than movies. They don't get it that the incredible draw of computer games is far, far deeper than some form of adolescent



Scott Snibbe's GIF animation, Bubbles. © Scott Snibbe.

aggression or "the twitch response." The basic pull here is that of interaction.

At heart we are a curious species and most of us don't want to be told how to do anything. We like to find our own pathways. We strive to be individuals — to mark our passage with the declaration that we are unique. Digital gaming points to this root impulse and asks....

How can we make the digital media more responsive to its end users? How can we harness the impulse to explore, to earn our victories and to feel our mastery evolve through direct experience? Can we use video games as a template that might bring and hold young audiences to matters of substance in the arts and humanities?

At heart we are a curious species and most of us don't want to be told how to do anything.

Desktop Animation

With the designation "desktop," I mean animation that has been created by independent artists for the purpose of personal expression. Although the art world has long recognized parallel examples of "expanded cinema" and "experimental video," the general public sees very little of it. In that sense it is "Below-the-Radar."

As the readership of *Animation World Magazine* well knows, today the tools and techniques of desktop animation are accessible to everyone. With off-the-shelf software driving inexpensive scanners and digitizing cameras, production is an integrated process whereby one file evolves from storyboard to animatic to leica reel to



Shadow Puppets, Chuck Gamble's short animated film created entirely on a desktop computer is representative of a whole new era of independent animation.

finished piece, complete with digital tracks.

The tools are there, but you have to look hard to find places where the alternative, experimental, private voices of animation can be found on public and commercial airwaves.

How can we support showcases for the cream of desktop animation? How do we build audiences for alternate fare? Is there a way to get money to the makers? The non-theatrical market for films and videotapes has died. Can we replace it with something? You know the conundrum as well as I: can there be free and open expression within communications media that are controlled by commercial interests?

There are a lot of other hotbeds for Below the Radar Animation. For instance, some really powerful work is coming out of places like the Digital Club House in San Francisco, where teams of teacher/artists work with community citizens to fuse animation and live-action to produce their own multi-media biographies. In classrooms at both college and high-school level, innovative animation is cranking. I've seen it. Even at the high end production houses, places where you might expect each nanosecond to be monopolized by big-buck clients, you can find talented animators, writers, directors and techies joining together in an exuberant and

almost clandestine exploration of what animation can be.

We can see that the medium has begun a new and vibrant expansion.

In the Spirit of McLu...

What is the unique voice of these new digital tools? We know that computers are wonderfully adept in supporting the traditional aesthetic and production tasks that reside in making any piece of animation. Computers help in storyboarding, making animatics,

doing pencil tests, in-betweening and digital ink & paint. But aren't computers their own art form? We can see that the medium has begun a new and vibrant expansion. Where will this go and how do we celebrate breakthroughs?

V i s i t
<http://www.awn.com/animation> to view a gallery of simple GIF animations created by various artists.



Gas Planet by Pacific Data Images (PDI) artist Eric Darnell is an example of the fusion of high technology and independent art which is occurring as artists are given access to studio technology to make independent films. Image courtesy of PDI.



CENTENNIAL COLLEGE

The Bell Centre for Creative Communications

(<<http://www.bccc.com>>/www.bccc.com), a Centennial College campus in Toronto, is a remarkable blend of high technology and traditional methods. In partnership with SGI and Bell Canada the facilities are of the highest standards, with fast networking and the latest SGI workstations.

The Bell Centre offers a wide variety of full and part-time courses and programs, with a particular focus on continuous training and employee upgrading.

Our full-time animation program offers an extremely intensive 7 months of training culminating in a final month placement with a professional production company.

This is a program tailored for those dedicated to take full advantage of the latest releases of software such as Alias Maya, Side Effects Houdini and Microsoft Softimage. Each student, accepted into the program, is guaranteed the use of a workstation and 24/7 access.



Kit Laybourne.

Kit Laybourne is behind one of the sweetest shows on TV (Gullah Gullah Island) for Nickelodeon and the most twisted (Liquid Television) for MTV. He is currently executive producer of Hank The Cowdog, an animated feature film and television series being developed by Nickelodeon.

During the 1995-96 academic year, he taught the Advanced Animation Seminar at NYU's Tisch School of the Arts. He also authored one of the standard texts on animation, The Animation Book, with a new edition covering digital animation to be published by Crown in September 1998.

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.

Animation on the Internet: The Tools

Welcome to the constantly changing world of animation on the Internet. It wasn't too long ago when the simple Gif89a, known as the animated GIF, was the only game in town. However, with first the use of plug-ins for browsers, and then the invention of cascading style sheets and DHTML, the world of animation on the Internet is exploding.

This look at the current status of animation tools for creating animation on the Internet is based on different levels of complexity for the audience browsers. Animated GIFs are the most universally viewed by the Internet audience. Most of the client browsers can view this type of animation without any additional software.

Animations that require plug-ins, or additional software add-ons for browsers, allow for greater diversity and more interaction, but require the audience to download additional software to be able to view them. This was more troublesome in the recent past, but luckily this process is getting more automated in the more recent browser versions.

Most recently, the latest browsers allow for animations without plug-ins, but these browser versions haven't been fully populated among the Internet audience. Known as Dynamic HTML (DHTML), this style of animations is viewable with the 4.0 or greater browsers. Unfortunately, browser

companies have implemented slightly different versions of this technology, so sometimes one has to choose which browser type to support or create two different versions of the animations.

What Type Of Animation Do You Want To Create?

In determining which tools to use you first have to decide what type of animation you want to create. Below I've listed the different types of Internet animations, and what they are generally used for, plus, I have included the benefits and drawbacks for each tool:

In determining which tools to use you first have to decide what type of animation you want to create.

Gif89A

Benefits: Both repeating and single animation; Plays on almost all browsers with no plug-ins needed.

Drawbacks: No interaction; Entire file has to be downloaded before starting; Complex animations create very large file size; No audio
Plug-ins

Benefits: Greater interaction; Audio can be used; Ability to start animation before entire file is downloaded; Can transfer existing animations into some formats.

Drawbacks: Most browsers

by Robert Gonzales

need additional software to show animations; Requires some level of audience expertise to load software

DHTML

Benefits: No plug-ins needed; Allows for animations and scripting of animations

Drawbacks: Need the most recent browsers to use; Competing standards require different versions of content

The First Animations

The Gif89a technique allows for multiple images to reside in one file, and then be played back in sequence after being downloaded to a browser. Once a series of images is created using such image editing tools as Adobe Photoshop, Adobe Illustrator, Macromedia Freehand, Corel Draw, etc. or video authoring tools like Adobe Premier, they are imported into a Gif89a tool for the animation composition.

Old Favorites: Gif89a Tools

Windows: Gif Construction Set (Alchemy Mindworks)
This shareware tool allows for both transparent and interlaced Gif creation, as well as video-to-Gif animation conversion. This program also has an Animation Wizard to simplify the process for the newcomer. For Windows 95, there are more deluxe features such as greater pallet choices, transitions and special effects.

Macintosh: GifBuilder: This

freeware utility from Yves Piquet has a scriptable utility for creating Animated GIFs from PICT, GIF, TIFF, and Photoshop images, as well as Quicktime and FilmStrip file conversion.

Cross-Platform Tools

WebPainter: From Totally Hip comes an inexpensive tool to create animations that combine standard design elements (spray can, various brushes, smudging, etc.) with animation features such as onion skinning (layering). You can download a free sample of this product from the Totally Hip web site.

New Products on the Block

Both Adobe and Macromedia are introducing new tools to aid in the creation of web graphics and animated GIFs. Both Adobe's Image Ready and Macromedia Fireworks promise to combine image creation, animation and image compression tools in one. While both of these tools cost more than the freeware or shareware tools shown above, they promise to become one stop shopping for web image creation. These tools will be available for both the Windows and Macintosh platforms.

Plug-ins: The Next Evolution

These groups of tools allow for much more interactive capabilities or the ability to take your existing animations directly to the web. They require a plug-in or additional piece of software to be included in the viewer's browser. Sometimes these plug-ins ship with the browser, such as Apple's Quicktime, or the viewer must download it onto their computer. Luckily, in the

more recent versions of both Netscape and Microsoft's browser, this has become much easier to do.

For your existing animations or animations created on current animation software, exporting the animation to Quicktime or AVI will allow you to place this into a web page. There are many places on the web that will show you how to format your web page to insert this media type into the HTML. For the viewer to play this file, they will have to download the entire file before playback, so keep an eye on file size. One way to address this in a large animation piece is to break the animation up into smaller pieces, and allow the user to download a segment at a time.

To reduce the delay to the viewer of having to download the entire piece, there are streaming video technologies that will allow you to encode the animation in a format that requires a special plug-in to view. The two most prevalent technologies of this type is Real

For full screen animations, or greater interaction, you need to create your animation in the tools designed for Internet Animation

Network's Real Media and Microsoft's Netshow.

Real Networks Real Media allows for an animation piece to be encoded in a specific file type, and then streamed or downloaded and played in real time across the net. Adobe's Premiere and other digital editors will export into this format. For multiple viewers to see this animation at the

same time, Real Media sells their server software which is available in various flavors of Unix and NT. Ask your Internet service provider or hosting company about this service.

Netshow, from Microsoft, is a similar product, but the server is free for NT servers. The early versions of this technology were not at the same quality level as Real Media, but Microsoft is introducing Netshow 3.0, which will be a great improvement.

While Internet video, either downloaded or streaming, can be used for your animation, it is highly compressed and appears in a small (160x240 pixels) window in the browser or helper window. For full screen animations, or greater interaction, you need to create your animation in the tools designed for Internet Animation.

Let's review the current tools and their pros and cons for original Internet plug-in animations.

Old Favorites: Plug-in Animation Tools

Shockwave (Macromedia – PC and Mac): This technology twist from Macromedia allows for Director files to be compressed and played back in your viewers' browsers. Bundled with both Microsoft and Netscape browsers, this allows for the interaction and animation capabilities of Director to be available to your Internet audience. It will allow you to convert existing Director files into a Shockwave version, and in recent versions of Director, allows you to determine if you want to have the entire file downloaded before playing or streaming to the browser. This is the most prevalent inter-

active animation tool on the Internet, allowing for bitmap graphics, audio files, Quicktime embedding in files and many other advanced features, but file sizes are large and

The new kid is Dynamic HTML, which allows for animation, style sheets and other ways to better format HTML.

it requires more viewer memory for acceptable playback.

Flash (Macromedia - PC and Mac): This is a simple vector-based animation program that keeps getting better with age. By using vector based graphics, this format allows for smaller downloads and scalable graphic sizes (the same graphic will automatically scale for the browser size window). The tool is less complex

than Director, and doesn't include the variety of tools found in higher end traditional animation tools. However Flash allows for simple animations that create fast and easy roll-over buttons and animations with simple sound use.

Real Flash (Real Networks, Macromedia): Recognizing the small and fast file transfers of this technology, Real Networks and Macromedia have worked together to create Real Flash, a streaming animation program that combines the streaming audio capabilities of the Real Network's Real Media server with the vector graphics capabilities of Flash. This allows for streaming vector-based animations, and is pushing the Internet closer to real-time animation. Many content companies are creating original animations for the web using this technology. It's fast,

easy to author in, and syncs higher quality sound with streaming animations. Look to Macromedia or Real Network's web sites for examples of this style of Internet animations.

Coming Down The Pike

Based upon the success of the products listed above, many newcomers are looking at plug-in based animation tools for the Internet. One new one is Liquid Motion (Microsoft), which allows for both ActiveX utilization (on IE 4.0 and greater browsers) and a Java implementation on other browsers. This tool set appears to be competing with Macromedia's Flash, and we should wait to see what the adaptability of this new tool will be. The beta is available from the Microsoft web site.

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Agent 7 technology in both Netscape and Microsoft, but only for Windows clients. This is an interesting streaming 2-D animation program, but the tool set for creating this style of animation is not yet announced. Watch the 7th Level site for more details.

The key is to create animation on the Internet, that starts with...the understanding that your audience is a diverse and non-homogenous viewing environment.

For an alternative way of delivering animations to the desktop, Togglethis allows for delivery of animations via the Internet's first killer application, e-mail. After downloading a player from their site, an animation can be delivered via e-mail. This allows for a much smaller file size (10-25 kilobytes), but the animations play back on your desktop, not within the browser. Warner Bros. Online and Togglethis have created Bozlo the Beaver, a new Warner Bros. cartoon character. Look for this creature at either one of their sites.

DHTML: The New Kid

The new kid is Dynamic HTML, which allows for animation, style sheets and other ways to better format HTML. There is a growing set of Internet tools that will allow you to create DHTML. One benefit is that it works across browser types and needs no plugins for playback. One problem is that Microsoft and Netscape have different implementations of design specifications, so the HTML plays back differently on each browser.

DHTML is still in its early

stages. At some point the standards board will finalize the specifications for this format, and both Microsoft and Netscape have agreed to conform to this specification. It may not be able to do the complexity of animations and interactions that the plug-in tools will allow, but it is the easiest format for complex animations for the user since animated GIFs.

Windows: Dynamite (Astound, Windows): This stand-alone DHTML tool allows for the creation of DHTML for Windows based platforms. This tool allows for simple DHTML creation, but doesn't allow the customizing of some of the other tools. However, for most people however trying to learn this style of animation creation, this tool offers good training and an on-line tutorial.

Macintosh: CyberStudio 3.0 (GoLive): This update to the top ranked Macintosh web site creation tool has added the capability to author DHTML pages. It allows for many pre-authored effects, along with the ability to author and store your own animation techniques. It is only available for the Macintosh, and is not yet shipping. A beta is available from the GoLive web site. Cyberstudio appeals to authors from a page layout, less programming level of comfort.

Cross-Platform Tools

Dreamweaver (Macromedia; Both platforms): The first industrial strength web site creation tool, Dreamweaver excels at DHTML. It allows for both pre-defined and author created animations, and can author out to either browser type. It also keeps cleaner code than other site cre-

ation tools, but can be a little imposing to those authors unfamiliar to HTML authoring.

But Wait...There's More!

There are many more tools for creating animation on the Internet then we have time to explore. Many tools for creating all types of animation are used everyday in the web industry, and most of them have very loyal users. The best way to keep up on this field is to use the on-line search engines for tools in these areas. Yahoo has a very good listing of multimedia tools.

Most important is for you to find a tool that you are interested in using. You may want to stay with a tool from a provider with whose interface you are accustom to working. You may feel more comfortable on Adobe or Macromedia's layout. True innovation, however, will come from the smaller tool providers. The key is to create animation on the Internet, that starts with a good idea, a desire to draw, and the understanding that your audience is a diverse and non-homogenous viewing environment. By keeping your audience in mind, along with the type of browser and operating system that they use to view your work, you will have a great start for animating on the Internet. Good luck, and I'll see you on-line.

Robert Gonzales is director of Technology & Operations at Warner Bros. Online.

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.

Animation Sites: Some Stellar Attractions

For almost 2 1/2 years now, I have been compiling a list of some of the real standout animation-related sites on the Internet. It's called the Nerd Tour and it is the most popular area of my web site, Animation Nerd's Paradise. (<http://anp.awn.com/>) The good folks at *Animation World Magazine* asked me to give a little tour of the best of these sites, particularly those which include animation viewable on-line.



<http://anp.awn.com/>

Here now is the cream of the crop...the best and the brightest. For some of these sites, you will need to get the Shockwave Flash plug-in for Netscape Navigator or the Shockwave Flash ActiveX control for Microsoft Internet Explorer. If you are skittish about enabling ActiveX (and I don't blame you...I don't have it enabled on my PC) then go get Netscape Navigator 4. It's free and you don't have to get the entire bloated Communicator suite if you don't want; Netscape unbundled it about a year ago.

Shockwave Flash runs best on fast computers, because it is so highly compressed and requires a lot of computing power to run the decompression algorithm. On the PC side, you *can* run it on a 486, but you will be sorely disappointed by *SLOOOOOOOOW* performance. An Intel Pentium, AMD K5 or AMD K6 with a clock speed or power rating of 133 or higher is a must for a real-time performance. On the Mac side, I suspect a sufficiently fast Quadra would be able to do okay, but Flash truly shines on second and third generation Power PC chips.

The Shockwave Flash plug-in is available two ways: as part of the huge Shockwave plug-in package or Flash-only. There is also a third plug-in to support RealFlash. RealPlayer 5.0 and above support a hybrid of RealAudio and Flash animation. RealFlash seems to be an improvement on the technology, in that it loads quicker and the sound is a little snappier than in the original product. The only trouble is that RealFlash requires the industrial strength version of the RealServer, which is an expensive proposition. Don't expect to encounter a lot of RealFlash out there because of that.

by Michelle Klein-Häss

Shockwave...Go to the Source

Macromedia has put up a web site featuring a lot of the commercial uses of their technology. <http://shockwave.macromedia.com/> is the address, and as well as being a convenient place to get the plug-in, it's a place where a lot of the commercial Flash web cartoons are located.

Want to see a *Dilbert* cartoon well before the UPN series premieres?

Want to see a *Dilbert* cartoon well before the UPN series premieres? You can here, and you



<http://shockwave.macromedia.com/>

get a choice of RealFlash and regular Flash 2 versions of it. Want a wholesome cartoon experience? The venerable *Peanuts* is here. Want a less-than-wholesome cartoon experience? Comedy Central simulcasts *South Park* shorts here as well. There are also several new series, most produced by Smashing Ideas, a commercial outfit that does Flash animation for many of

the branded characters represented on the site.

Shockwave also features the interactive games that have made Shockwave one of the early technological stars of the Internet. However, be aware that sometimes a Shocked game is not very stable. You might find yourself thrown out of your browser with a Type 1 error if you are on a Mac or a, "This program has performed an illegal function and will be shut down," if on a PC.

Spumco did some pretty amazing stuff with ... Ren & Stimpy, and they are continuing that tradition.

Spumco: The Best of the Best

The most eye-popping use of animation in Cyberspace right now is going on at the web site run by the wild men of animation, Spumco International. An entire cartoon, *Babysitting The Idiot*, featuring Spumco flagship characters Jimmy The Idiot Boy and George Liquor, American, is unspooling at their site.

The animation is pretty impressive considering the limita-

A screenshot of a web browser window showing the URL <http://www.berksalive.com/dantesinferno.html>. The page title is "Alien Abduction". It features a cartoon worm with large eyes and a long body, looking shocked. The text "STOLEN ALIEN FETUS... FREE ZIP DRIVE" and "Alien Abduction" are displayed. Below the worm is the text "BerksAlive Front Page" and "features". The main heading "BERKSALIVE PRESENTS:" is followed by "DANTE'S INFERNO" in large, stylized letters. To the right of the text is a cartoon illustration of a worm's head with large, bulging eyes. Below the heading is the text "FLASH CARTOON SERIES".

<http://www.berksalive.com/dantesinferno.html>

tions of the Flash format. Spumco did some pretty amazing stuff with limited, TV-style animation when they helmed *Ren & Stimpy*, and they are continuing that tradition. The art is astonishingly good, the unfolding story is funny albeit gross and crude, and the trademark Spumco style is very much in evidence.

The story seems to be taking a little while to develop. As it stands now, five episodes in,

George Liquor and Jimmy The Idiot Boy have finished their breakfast repast and we are left with George running to pick up the phone. How long will it take until the main story takes off? Well, I suppose that's up to Spumco and their talented crew. It also seems to be up to Spumco's sponsors, as the episodes usually end with a pitch from an advertiser.

Spumco has been instrumental in suggesting changes to Flash. Their input promises to improve this new technology in the next version which is currently in Beta testing.

Dante's Inferno: Cultural Satire from a Different Neck of the Woods

On the opposite coast from Spumco's Hollywood digs is BerksAlive, an on-line cultural cyberzine from the Berkshire Valley in Pennsylvania. For several months now, Bob Cesca has been releasing a Flash cartoon called *Dante's Inferno*, featuring a sarcastic worm named Dante and his

A screenshot of the Spumco website. The main headline is "What's George Liquor's favorite TV show?". Below it is a hint: "(Hint: It's NOT Ellen Degeneris!)" and a "CLICK TO SEE..." button. On the left, there's a cartoon illustration of two characters, one with a mustache and the other with glasses, sitting on a couch. At the bottom, there's a link "NEW CARTOON! On our [Ultimate Fighting Page](#)." and a banner for "Spumco's Wonderful World of Cartoons". A "TO INDIE" button is also visible.

<http://www.spumco.com>

boy Jimmy. (<http://www.berksalive.com/dantesinferno.html>)

Cesca's artistic style might be a little crude, but his wit and ability to skewer pop culture is very powerful...

Unlike Spumco's epic, *Dante's Inferno* is released in bite size chunks; stand-alone shorts and series that go on for no more than two or three episodes. It's less a cartoon than an animated comic strip. Cesca's artistic style might be a little crude, but his wit and ability to skewer pop culture is very powerful and had me falling off of my computer chair laughing, particularly his succinct and right-on-target lampoon of *The X Files*. This satire covered all the bases, including cheeseburger implants, The Smoking Man and alien abductions.

Currently, *Dante* has *The Wonder Years* in its sights. Drop in and see what will happen when Jimmy and Dante date the same girl.

Some Great Sites That Aren't Necessarily Animated But Nonetheless Rule

Not every good animation related site has animation on it. Here are a few cool picks from the Nerd Tour:

- The Toon Tracker**

<http://ftp.wi.net/~rkurer/>

This site specializes in information about cartoons from the first wave of U.S. television. No cartoon is too obscure for Ron Kurer.

- Black Moon**

<http://www.blackkat.com/blackmoon/>

Among anime sites, this stands as one of the most unique. This not only covers anime but Japanese and Japanese-American culture, particularly as it manifests in Los Angeles.

- AniTou**

http://www.art.uiuc.edu/local/anle/ANIMATION/animation_intro.html

This is a detailed and very enjoyable tour of the process of animation. It's a lot like the "Animation 101" segment of the Warner Bros. Animation web site except it provides more detail.

You can find more cool animation sites on the Animation Nerd's Paradise Nerd Tour: <http://anp.awn.com/nerdtour.html>

Rather than encouraging the free publicity that these sites generate, several big media companies ... have unleashed their lawyers on the webmasters...

A Note About Fan Sites

Some of the best sites that are connected to the Nerd Tour are fan sites about one cartoon or another. Often, these sites are better than anything the studios or the networks put out. Rather than encouraging the free publicity that these sites generate, several big media companies like Fox, Paramount/Viacom and Warner Bros. have unleashed their lawyers on the webmasters of these sites, intimidating them into pulling them down. Most notorious has been the campaign against *King Of The Hill* fan sites. From dozens of *KOTH* fan sites, there are now

only a handful.

Luckily not every studio or network has been so draconian. Comedy Central seems to be tolerating a massive wave of *South Park* fan sites, and MTV also seems to be tolerant of *Beavis and Butt-Head* and *Daria* sites. But as the Web grows, one should expect more of this behavior. Most media companies raid these fan sites on the pretense of "dilution of copyright" and in some cases on grounds of concern about how their characters are being portrayed on these sites. Certainly a site showing cartoon characters in pornographic poses would be an understandable target. However, sites that are put up with the webmaster's own time and money and provide definitely positive views on corporate "properties" make for puzzling targets for these companies' legal departments. What the media suits do not understand is that their actions are counterproductive, and come at a toll of fan goodwill. The fans who build these sites are a subset of their fan base. If they continue these punitive actions, they run the risk of alienating the fans who actually pay their bills and write their paychecks.

Michelle Klein-Häss is a San Fernando Valley-based writer, photographer and webkeeper. Her flagship web site is Animation Nerd's Paradise, one of the Animation World Network family of animation sites. ANP can be visited at <http://anp.awn.com/>.

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.

ASIFA And Festivals: A Changing Relationship

by Michel Ocelot



Editor's Note: It is no secret that the declaration by the International Animated Film Festival at Annecy to go annual sent shock-waves through the world animation community. Besides everyone's query about which festivals to attend this crowded summer, this announcement brought up questions regarding the relationship between ASIFA and festivals. On that note, we invited ASIFA International president Michel Ocelot to write on the subject.

This article will be republished in the next ASIFA International newsletter. For further information about ASIFA International and the discussion revolving around Annecy, as well as a list of current ASIFA patronized and approved festivals, visit their website accessible through AWN's Animation Village.

I am often asked, "What is ASIFA Patronage for festivals all about?" Well, here are some answers.

Raison D'Etre

ASIFA Patronage and the Rules and Regulations attached to it, are meant to have films and film makers respected, and to help festivals which seem to be the more positive ones.

Respect Of Films And Film Makers

The rules on respect of films and creators, independence and internationalism were first worked out within the framework of the Annecy festival, the first festival, which was born at the same time as ASIFA. These rules are now well recognized, and used, totally or partially, by all the animation festivals that we know, whether or not they have official ties with ASIFA. It is currently only a matter of being watchful that this is not eroded by big business and market forces...

However there is more to say about aiding the festivals.

ASIFA patronage gave a sense of authority to festivals which needed it and assisted them in making themselves heard.

Help to Festivals, Ministries And City Halls

ASIFA Patronage has a precise and fundamental use: these festivals partially depend on public money. To obtain this funding, they need to show proof of their quality and of being recognized by the profession, internationally if possible. Not all civil servants in ministries may know about ASIFA, but the full title, International Animated Film Association, or a brief presentation, speaks for itself. ASIFA Patronage gave a sense of authority to festivals which needed it and assisted them in making themselves heard. When the reputation of a festival grows, this

patronage may not appear as vital as in the initial years. Still, some festivals keep the idea of the renewed official ASIFA Patronage as a base in their strategy. (Patronage has to be obtained anew for each installment). Withholding of the patronage has indeed occurred for some regrettable breaches against filmmakers. This rare measure has brought forth a betterment after some wavering, or the disappearance, of certain festivals.

The Hidden Part Of The Iceberg: More Letters

Official patronage is the visible part of ASIFA's intervention, which ASIFA has come to realize is not that visible after all, as this distinction was not publicized enough. Often letters are written, on the request of festivals, by the President or the General Secretary to personalities or institutions to obtain particular aid or solve new crises.

"Judges"

After each festival, the ASIFA Board of Directors sends the festival staff an evaluation of the recent festival, detailing qualities and defects, compliments and criticisms, and wishes for the next edition. This critical overseeing has brought forth ambivalent feelings in festival directors but ASIFA is not a union. Festivals are not its employers, but there is sometimes this feeling between them. Some directors may feel like breaking away from the ASIFA watch and

recommendations, whereas, conversely, the ASIFA report is usually well used when it is laudative. I believe this "supervision" brought a discipline which did not harm these festivals.

ASIFA is not a union. Festivals are not its employers...

Individuals Who Help

On par with this critical observation, ASIFA has always been there to help on the spot whether it is supplying information, working at the event, supplying forgotten helping hands or big retrospectives, from everyday needs to a rescue from a grave situation. There was no catalog made of this. Each individual volunteered one's help without having it noted and published. Maybe

a catalogue should have been done, as things are easily forgotten.

Good Sentiments

Another provision in favor of selected festivals was promoting good relations between them. Regulations, linking festivals among themselves and with the ASIFA Board of Directors, stated that festival directors invited each other to their manifestations, that these festivals took place every two years, alternatively, so as to not inconvenience the others, and that they would be at least four months apart, when taking place in the same year and continent (unless the two festivals agreed otherwise). As for ASIFA, it pledged not to grant patronage to more than two international competitive festivals, per year, on the same continent.

ASIFA patronized festival regulations prevented ASIFA from supporting some estimable manifestations. Last year ASIFA went around this difficulty by reinstalling an old distinction, "ASIFA Approval." The excellent Espinho festival in Portugal was the first to be granted this distinction.

The two year frequency does not fit the present tendency, due to the huge increase in animation production.

20 Years Old

These ASIFA patronized festival regulations are now around 20 years old, and have had a few amendments made along the way. They are now being remolded, taking into account the enormous changes in the animation scene. The two year frequency does not fit the present tendency, due to the huge increase in animation production.

What Now?

It is worth pointing out that ASIFA has also been helping manifestations, with no official links with the association but which look worthwhile, with official or unofficial letters and/or assistance. Appeals for ASIFA Patronage have come in throughout the years and some are presently being examined.

Cramped

Restrictions dictated by the

To Be Continued...

ASIFA will go on proposing guidelines on how it believes a good festival is set up, defending the art of animation. It is currently defining new proceedings to foster quality, independence, and usefulness of festivals.

When these proceedings have reached a more developed conclusion, we will do our best to let the animation community know.

Michel Ocelot is president of the International Animated Film Association (ASIFA).

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.

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Vilppu Drawing Online: Gesture

by Glenn Vilppu

Introduction

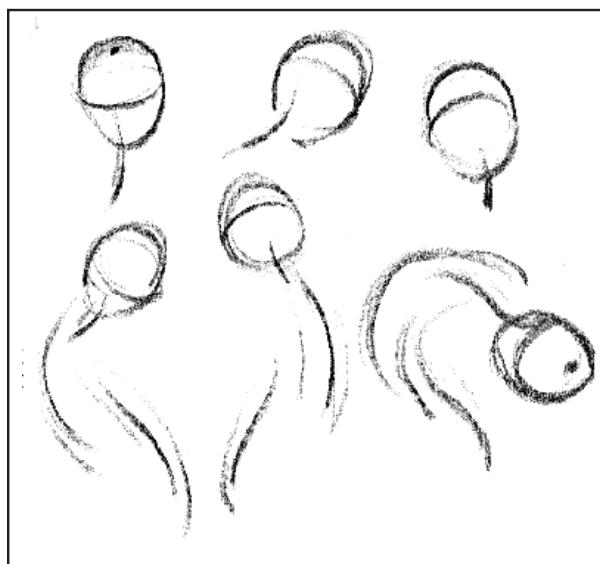
This is the first in a series of articles on drawing for animation. In these articles I will be presenting the theory and practice of drawing as a "how to" instructional series. The lessons are based upon the *Vilppu Drawing Manual* and will in general follow the basic plan outlined in the manual. This is the same material that I base my seminars and lectures on at the American Animation Institute, UCLA, and my lectures at Disney, Warner Bros. and other major animation studios both in the U.S. and in their affiliates overseas. Each lesson will also have short video clips of me demonstrating the material discussed.

drawings of the past were used primarily in planned stages toward the creation of paintings, sculptures, and murals. As such, they were *practical pragmatic steps in representing ideas*. The classical approach of constructing forms in an effort to create the ideal perfect form, along with the desire for clarity, transition, and ease of understanding, are the same requirements of good animation drawing. The main difference is in the ideal of the form created.

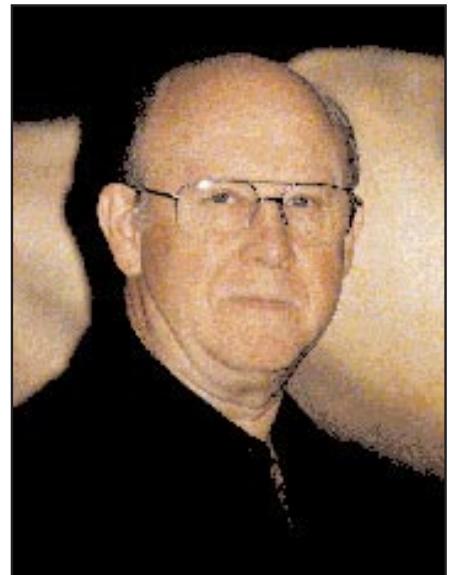
'Drawing from imagination toward a conceptualized ideal is the norm in animation.'

Drawing from the imagination toward a conceptualized ideal (the model sheet) is the norm in animation. The drawing that we do from the human model is research that helps us to better understand the human form and its movements. Unlike the illustrator, learning to copy the model has very little value for us. Rarely do we work from the model except in training situations. One of the primary requisites in order to

create is *the ability to draw from our imagination*. Understanding and being able to create believable attitudes and movements, i.e. bringing our characters to life with our acting, is the basis of our art. A



Drawing, as it is practiced in the animation industry today, most approximates classical drawing in the tradition of Raphael, DaVinci, Pontormo, and other great draftsmen of the past. The



Glenn Vilppu. All drawings in this article are by and © Glenn Vilppu

child, learning to speak, starts by mimicking the sounds that he hears and slowly develops the relationship of sounds and meanings that we call speaking. This is unlike most training in drawing given today that teaches to mimic nature without an understanding of the elements of visual communication. Of course, there are those individuals who through an innate talent have developed this ability of communication in the same way that there are accomplished musicians who do not read music.

Alexander Marshack was commissioned by NASA in 1963 to write a book in collaboration with Dr. Robert Jastrow "to explain how man reached that point in science and civilization to make it possible to plan a manned landing on the moon." The research led to his book *The Roots of Civilization*. Marshack draws the conclusion that

one of the basic elements that distinguishes man from most other animals is his ability to think in sequence. He uses the analogy of sending a man to the moon; in his discussion he talks about how impossible the task of sending a man to the moon is when considered as a whole, but taken as a series of small steps or problems, it becomes possible. As each step is broken down into even smaller steps, the impossible becomes possible. The main element is the building of one step upon the previous in a time factored manner. The pace of learning of any given subject, after the initial rapid advancement, seems to move upward in ever shortening steps, while the time between those

out actually understanding that each level of development is, in effect, a level of complexity that must be absorbed before one advances to the next level. Trying to skip levels of development only slows you down and creates frustrations that jeopardize the achievement of your long-

term goals. Yet to accomplish anything complex there are *three basic elements that are required*. First, you need *a plan or approach*; second, you need *the knowledge to put the plan into effect*; and third, you must have *the spirit to carry it through to completion*.

'Each step being broken down into even smaller steps, makes the impossible become possible.'

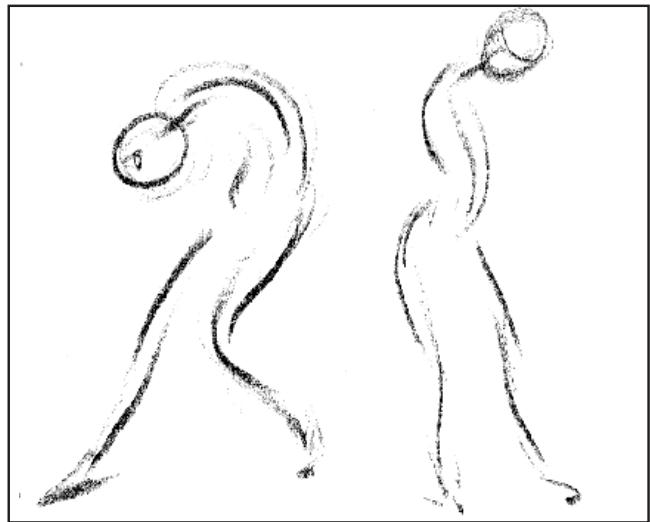
The basis of my teaching is the development of an approach that allows you to acquire knowledge and visual skills in a systematic way, building upon your understanding and abilities in logical simple steps. I have made a real effort at trying to keep each step as simple, clear, and logical as possible.

In fact, many of the steps in my basic approach seem so simple and basic that quite often the student tends to ignore developing these fundamental skills, feeling that he has advanced beyond them. My experience has shown



steps seems to stretch out longer and longer until we begin to wonder if there is any movement at all.

Everyone talks about being on a plateau, or hitting a new level, or experiencing the learning curve (a classical example), with-



me that the majority of students' problems in drawing are with the basic elements, or tools of our trade. If you think of all the possible visual elements that you must learn as keys on a piano, the more keys you have, the wider range of possibilities you can enjoy. Of course, you can make music with just a few keys, but that should be based on choice not limitations.

Trying to skip levels of development only slows you down and creates frustrations that jeopardize the achievement of your long-term goals.

Since the basic approach that I use in teaching is one where we analyze the model, and not copy it, the approach itself helps us acquire the knowledge needed about our subject. I use the word subject, not model, because the basic elements of this procedural approach apply to drawing anything, be it a tree, interior, or figure. You cannot really draw something unless you know what it looks like. The more knowledge you have of whatever it is that you are drawing, the better off you will be.

An extremely important ele-

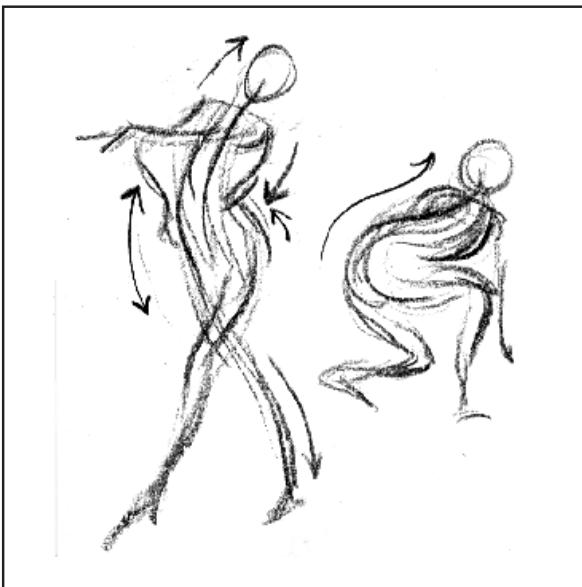
ment of knowledge is that we must develop our ability to use our emotions. Probably our most important skill is to be able to communicate our feelings through our drawings and to draw upon our own emotional experiences at will. One of my favorite sayings is, *You have to be emotional about your intellect and intellectual about your emotions.*'

A particular difficulty I have in teaching such a systematic approach to drawing is that the end result can too easily be a mechanical and boring formula. I continually have to keep reminding the student that there are no rules. What I am teaching are visual tools and strategies for approaching the figure, a means for helping students to understand what they are looking at. In the end, it is up to each individual to bring to his drawing that spark of life.

You will find me stating over and over again, *There are no rules, just tools.*' Visual tools are fundamental concepts used not only to aide us in drawing but in

which exemplifies the pursuit of drawing excellence that we can only hope to achieve.

"From the age of six I had a mania for drawing the shapes of



things. When I was fifty I had published a universe of designs. But all I have done before the age of seventy is not worth bothering with. At seventy-five I have learned something of the pattern of nature, of animals, of plants, of trees, birds, fish and insects. When I am 80 you will see real progress.

At ninety I shall have cut my way deeply into the mystery of life itself. At a hundred I shall be a marvelous artist. At a hundred and ten everything I create, a dot, a line, will jump to life as never before. To all of you who are going to

live as long as I do, I promise to keep my word. I am writing this in my old age. I used to call myself Hokusai, but today I sign my self The Old Man Mad About Drawing." (The Drawings of Hokusai, Introduction by Stephen Longstreet, Borden Publishing Co.)



seeing. These, in some cases, consist of procedures and, in other cases, elements such as the box and sphere. A large part of this course is in fact the development of these tools.

I will end this introduction with my favorite quote by an artist

Lesson 1: Gesture

The action of a figure is usually expressed as "gesture." It means the movement and attitude of the figure. It is body language and all of those subtle differences that characterize individuals, whether they are human or animal. In this regard, when I refer to the model, I mean not only a model posing for short poses of thirty seconds to three minutes, but also people who are not posing and are in real life situations. We use essentially the same learning procedure in what is referred to as the "quick sketch." It will be assumed that for the sake of learning, at this point, they are the same. Other terms used for what we call gesture are "attitude" and "body language."

'Gesture is the single most important element in the drawing.'

My experience has shown me that the majority of students' problems in drawing are with the basic elements, or tools of our trade.

No matter how well a drawing is rendered, without that feeling of individuality that we experience in looking at real life, the drawing is nothing more than an academic exercise. Long before we can actually see a person's face, we can recognize him by all those elements that make up that individual, such as his general bearing, proportions of his body, how he dresses, how he walks, and holds his head.

I am going to present this material in a series of steps stop-

ping to explain and clarify points as I go. In reality, of course, it is never quite this neat or simple. Many of the steps are actually done simultaneously. The total is a summation of the action in simple terms and is essentially what this lesson is about. The illustrations are examples of this total which is what you should, in a sense, see before you start the drawing.

Visual tools are fundamental concepts used not only to aide us in drawing but in seeing.

'You are not only learning to draw but to see.'

Practice looking at your subject and then drawing it from memory. When doing gesture sketches, you do not usually have the luxury of models holding still while you draw. Practice this skill continually wherever you happen to be - on the bus, watching television, or in the shopping mall. In looking at the action, or gesture, it

is important to try to grasp the total before you put a line down. Practice looking at your subject and then drawing it from memory. This exercise is particularly useful when you don't have your sketchbook with you (which should never happen), or are in situations where it is awkward for one reason or another to be drawing. When drawing in your head, go through the same steps and use the same imaginary lines you would if you were drawing on paper. You draw with your mind, not your hand. Then when you can, redo the drawing on paper. With practice you will be amazed at what you can do, but it takes practice.

The Basic Procedure

You should do each drawing using the same series of steps until it becomes second nature to you, like how driving a car becomes almost automatic. Start the drawing with simple lines that take in the total action of the figure, without worrying about the shape. A simple sequence of steps is indicated in the following examples. Remember, there are no rules, just tools!

Step One

Start with a simple oval for the head, imagining a central axis so that the oval clearly represents the tilt and lean of your subject. Use a simple "dot" on the top to indicate when the head is tilting toward you, and possibly an ellipse for the eyes to help show more clear-



ly the action of the head.

Step Two

Draw a line from the head, representing the neck. This line is not necessarily any actual contour or line that you see on the model but a general feeling of the attitude of the model. Continue this line, representing the neck, pulling from the head, into the upper body down to the hips. You should be more concerned with the how the lines show the action of the model, rather than any actual line that you see on the model. Look at the examples on this page to see the variety of ways that this can be accomplished. These are not the traditional stick figures that you see in many basic books on drawing. They are lines that show the flow of the movement and relationship of the parts in a simple way.

Step Three

Continue in the same way, drawing the legs. Notice that all of the lines do not have to be connected. Remember, there are no rules, just tools. It is important to remember the simple fact that



what the viewer sees is the lines you put down on the paper. The lines have to convey the sense of action in your subject by themselves. To give a sense of movement and continuity, you must draw each line in such a way as to have one line lead you into the next.

Gesture is the single most important element in the drawing.

Step Four

Now, add the arms and hands in the same manner that we drew the legs. Again, they do not necessarily have to be attached but must indicate the movement and general placement.

In practice, these steps

should take you a maximum of 30 seconds with 10 to 15 seconds being the average.

You should practice these simple steps as often as you can. In a regular day class I will have the students doing this lesson for six hours.

Continue this simple first step in feeling the form, then go a step further and start pushing outward with your lines. "Feel" how forms contract and stretch, pinch and expand. Look at the sample drawings.

The hardest part of this lesson is to overcome the desire to copy the model. Remember, we never copy the model but analyze it.

Note: The on-line version of this article includes two Quicktime movies of master drawing instruc-

tor Glenn Vilppu demonstrating drawing techniques that every animator should know!

<http://www.awn.com/mag/issue3.3/3.3pages/3.3vilppudrawing.html>

Glenn Vilppu first wrote for Animation World Magazine in the June 1997 issue, "Never Underestimate the Power of Life Drawing." His drawing manuals and video tapes may now be purchased in the Animation World Store, on-line at

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Crashing BrainCamp

by Wendy Jackson



With the countless industry conventions, conferences, trade shows, symposiums, seminars and festivals being offered these days, there is little room in anyone's calendar. Ironically, this is the sentiment that inspired the launch of a new industry event, BrainCamp, which recently held its second edition, March 25-26 in New York City.

A Brief History

BrainCamp co-founder Howard Leib, a New York-based attorney, consultant and jack-of-all-trades, has been organizing a recurring event called Kids Entertainment Seminars (KES) for five years. "As the children's entertainment industry grew," he recalled, "I felt there was a need for a forum for the 'big guys' to play, to get together and exchange information and ideas." With input from industry players such as Tom Bar-

reca, and in partnership with animation industry executive Fred Seibert and event planner Lina Maini, BrainCamp was born, as an "informal, free-wheeling forum where ideas are exchanged, insights are gathered and new alliances are born." Seibert, who drew some of his inspiration for BrainCamp's format from the Monterey TED (Technology/Entertainment/Development) conference, said it is intended to be "the only thing in the kids business that people will 'want' to go to rather than 'have' to go to."

The first BrainCamp took place in New York in June, 1997. Presentations were given by John Kricfalusi of Spumco, Shelley Day of Humongous Entertainment, Joel Ehrlich of DC Comics, Amy Friedman of Nickelodeon's Creative Lab, Tom Corey and Scott Nash of design studio Big Blue Dot, Diana Huss Green of Parents' Choice, Ben Cohen of Ben & Jerry's and Ron Dubren, co-creator of the top-selling toy, Tickle Me Elmo. "We have to get speakers who are interesting enough that a room full of corporate presidents and vice presidents want to hear what they have to say," said Leib, "BrainCamp is a place to really meet your peers and get to know them on a one to one basis."

A-List Attendees

Unlike other industry seminars aimed at offering "networking opportunities" to aspiring achievers, BrainCamp is a small, invitation-only event reserved for a limited number of high-caliber attendees. "BrainCamp is an exclusive event. We make no bones about it," explained Leib. "While we will probably grow a little larger over time, I never want us to become one of those 'cattle car' events with hundreds of people crowding a stage after each presentation hoping for 30 seconds of a speaker's personal attention." The high price tag for admission (\$1,795. two months in advance, \$1,995. afterward) insures that attendees are of serious rank.

So what makes busy executives shell out nearly two thousand dollars to hear their own peers speak? My curiosity was peaked. I went to New York to check out the second annual BrainCamp.

BrainCamp is a small, invitation-only event reserved for a limited number of high-caliber attendees.

Going Undercover

The first day started out with an 8:30 a.m. breakfast, where I greeted familiar faces and met new ones. The entire event took place on the seventh floor of the Coleman Conference Center, a few blocks from Times Square. The elbow-rubbing included top-level executives, presidents and CEOs of a varied group of companies

including Cartoon Network, Warner Bros. Feature Animation, Discovery Channel, Mattel, MGM, Universal, Harper Collins and Nickelodeon. I counted 35 people in the room, and a few others who made brief appearances (Viacom's headquarters are nearby, so there were a lot of people stopping by from MTV and Nickelodeon).

We settled into seats at round tables facing a podium, chalkboard and two TV monitors in an intimate, very air-conditioned room. Howard Leib and Fred Seibert warmed up the crowd, saying

president Herb Scannell started things off by filling us in on the history of Nick Jr., the brainchild of Brown Johnson. The pre-school program block was launched in 1993 with what Johnson said are three main principals: "problem solving, partnering and planning." Reeling with excitement from a glowing article in the previous day's New York Times ("Move Over, Big Bird: A New Blue Dog's in Town"), Angela Santomero and Traci Paige Johnson, two of the three co-creators of Blue's Clues, described the rules which were

every day, five days in a row. The risk has paid off with record high ratings, a consumer-induced merchandising campaign and an expansion which includes a web site, a magazine and CD-Rom games coming in the fall from Humongous Entertainment. The next day I visited the Blue's Clues production studio and was amazed by the fact that the entire show is animated and composited in Adobe After Effects software, by a relatively small team of artists. But this is another story...

The second presenter was Michael Silberkleit, chairman of Archie Comic Publications. He talked about the rebirth of the Archie Comics property which is "still going strong" after 57 years. They have one weekly and six daily comic strips in syndication, an animated series in production and a live-action feature in development, as well as several ancillary projects in the works such as a chain of family restaurants and a new pop music group (remember "Sugar, Sugar"?). Admirably evergreen though the Archie property may be, however, I found Silberkleit's presentation to be dry and out of touch with the present state of the entertainment industry.

A delicious buffet lunch presented an opportunity to meet and greet. Leib, Maini and Seibert make it their duty to introduce everyone. Next, Rhino Records vice president of strategic marketing, Neil Werde talked about the growing kids music business, revealing such interesting tidbits as "the kids [music] business is still 60-70% cassettes, not CDs" and "competition is driving prices down like in the video market." Rhino recently struck a deal with Nickelodeon to release product based on Nick



From left: Nickelodeon's Angela Santomero, Herb Scannell and Brown Johnson at BrainCamp, New York, March 1998. Photo by Howard Leib.

BrainCamp is like "the best kind of cocktail party," and encouraging an open dialogue during the event's frequent breaks.

BrainCamp is a place to really meet your peers and get to know them on a one to one basis. - Howard Leib

The first presentation was given by several people involved in Nick Jr. and its hit pre-school series, Blue's Clues. Nickelodeon

broken with the series and the intensive research and testing process used in the show's ongoing development. We were shown a split-screen tape of kids watching the show. The kids talked to the TV, pointed and jumped around in a manner that was anything but a passive television viewing experience. While the show's interactive nature may seem like an idea whose time has come, Nickelodeon took a big risk, admitted Scannell, by agreeing to air one episode a week: the same episode

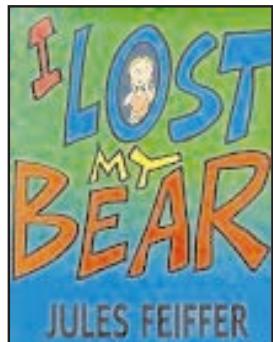
properties, such as "The Best of Nicktoons." Licensing deals like this have been the key to Rhino's success. Their product line includes more than 40 titles based on animated properties: from Schoolhouse Rocks to The Simpsons to Hanna-Barbera theme songs. Another strategy lies in packaging, and what Werde calls "product bundling." In a big department store, "it's better to be in the action-figure aisle than the audio aisle," he noted. So, Rhino is packaging its audio products with toys to get better placement in stores.

Speaking with attendees after BrainCamp, one of the favored presentations was by Charles Rivkin, president and CEO of The Jim Henson Company. Rivkin, who joined Henson in 1988 (he was previously in investment banking), has seen the company through the tragic death of its founder and central figure, and the subsequent restructuring of the entire company. He talked about what the company has been through, including the canceled merger with Disney after Jim

Henson's death in 1990. The studio now has a deal to produce 3-5 features a year with Disney. Earlier this year, the company made a bold move by hiring former Fox Kids CEO Margaret Loesch as president of its new Television Group, a move which Rivkin said, "has already changed our company dramatically." The company has since made a deal to produce a hybrid puppetry and CGI series, BRATS of the Dark Nebula, for Kids WB! and announced plans to launch a cable network, The Kermit Channel, with Hallmark Entertainment. Rivkin said the company is looking to the future while firmly rooted in concepts instilled by its founder: innovate, act with integrity at all times and "when in doubt, throw penguins."

Another enlightening presentation was given by Kit Laybourne. Titled "Below the Radar: Emerging Voices in Digital Animation," it looked at the development of desktop animation as today's equivalent to the independent animation movement. He noted that

as a result of the trend of small, independent projects "from the margins" taking off as big hits, studios are deliberately creating margins of their own to develop new material. Nickelodeon, where Laybourne currently works as executive producer of an animated TV series and feature in development called Hank the Cowdog, has taken this route with its Creative Lab and Oh Yeah! Cartoons project which is spearheaded by Fred Seibert and modeled after Hanna-Barbera's *What a Cartoon!* series. This Animation World Magazine editor was so impressed with Laybourne's presentation that he was invited to write an article, which is included in this issue.



04 Jules Feiffer was on hand to sign copies of his new book, *I Lost My Bear!*

Group conversations between presentations were lively, often launching into debates.

Day Two

The second day of BrainCamp was notably less energized, with about half of the attendees and few of the previous day's presenters. Bob Friedman, president of New Line Television spoke mostly about the company's feature film efforts such as *Lost In Space*,

Bonus HTML Features

Every online (HTML) issue of *Animation World Magazine* contains additional features not found in the download or print Acrobat version, such as Quicktime movies, links to Animation World Network sites, extended articles and special sections. Don't miss the following highlights that are showcased exclusively in this month's *Animation World Magazine* HTML version:

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• **Vilppu Drawing Online: Gesture**

This article includes two Quicktime movies of master drawing instructor Glenn Vilppu demonstrating drawing techniques that every animator should know!
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• **Who the Heck is Jared?**

Readers can download the singing animated application "Jared," featured on our cover.
<http://www.awn.com/mag/issue3.3/3.3pages/3.3jacksonjared.html>

which was screened for BrainCampers the night before, along with the 1961 Oscar-winning animated short, Munro, based on a story by Jules Feiffer. Feiffer himself made a rare appearance as a presenter, with a delightful slide show in which he recalled highlights of his career as a cartoonist, including a stint at the fledgling Terrytoons studio, where he met Gene Deitch, who eventually directed the film Munro from his studio in

Prague.

Disappointingly, in place of an ill, London-bound Anna Home, chair of the World Summit on Television for Children, Carole Rosen from HBO and Linda Kahn from Scholastic filled in by giving a hasty encapsulation of the event, including the formation of a new 26-country co-production, Animated Tales of the World.

So, did it work? Is BrainCamp tuition worth the price? Yes,

if you can afford it. Group conversations between presentations were lively, often launching into debates. Overall, participants seemed energized by the interaction with their peers, and even with their competitors. At this level of executive, many people know each other and have even worked together in the past.

Party Favors

Did I mention the goodies? If nothing more, go for the party favors. Thanks to corporate sponsors and presenters' companies, each and every participant went home with a full bag of gifts. I counted the following: branded t-shirts, baseball caps and bags; souvenir programs from Feld Entertainment's Barnum & Bailey Circus and Hercules on Ice, Batman comics from DC Comics, a Betty Boop book from Kitchen Sink Press (a publisher recently purchased by Fred Seibert), books from Jules Feiffer, a Blue's Clues note pad, a Big Comfy Couch book, a TVLand board game, a video of animation for babies and one about Christian music, and a few CDs from Rhino. A few weeks after the event, every BrainCamper received a package including pre-printed rolodex cards with the contact information for each participant. All this and a giant chocolate bar!

Next year's BrainCamp will take place March 25 and 26, 1999 in New York City. For information, contact Lina Maini at mainiac-inc@aol.com or (516) 593-5494.

Wendy Jackson is associate editor of Animation World Magazine.

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Quest For Camelot : Warner's Bid for the Round Table

by Ilene Hoffman

It is a glorious time when talented filmmakers are taking the art form to new and exciting heights, where anything one can imagine is possible.

But not for Warner Bros. Their newest animated feature, *Quest for Camelot*, cannot seem to find a seat among the knights of the industry's round table. Like many a young but inexperienced squire, *Quest* fights hard to claim a rightful place among its more memorable peers, *The Lion King*, *Beauty and the Beast* and now, *Anastasia*. However, instead of journeying out on its own to conquer undiscovered realms in animation, it merely imitates its predecessors and ultimately, falls short of them.

Like the fabricated forest through which they venture, Kayley and Garrett's relationship appears contrived.

Ye Olde, Familiar Tale

The film, directed by Frederik du Chau, takes place during the heyday of King Arthur's rule when knights were brave, victorious, trustworthy and—well, men. One of these knights, Ruber (voiced by Gary Oldman), is definitely a man but not so trustworthy. A hater of all that is good in Camelot, which means just about everything, the wicked Ruber plots to overthrow Arthur by capturing the king's powerful sword, Excalibur. He nearly succeeds when his fumbling sidekick, Griffin (Bronson Pinchot), accidentally drops it.

Out to stop Ruber is our heroine — a high-spirited, plucky young woman named Kayley (Jes-salyn Gilsig). Kayley is bright, beautiful, and physically a dead ringer for Belle from *Beauty and the Beast*. Like her Disney counterpart, she believes that women get short-changed, especially at Arthur's Round Table where they are not permitted. Despite these utterly Medieval gender restrictions, Kayley's dream is to be a knight like her late father, Sir Lionel, killed ten years ear-



Quest for Camelot's blind hero, Garrett. In the background is the two-headed dragon, Devon and Cornwall, and Garrett's eventual love interest, Kayley. © 1998 Warner Bros. All Rights Reserved.

lier by Ruber. To avenge her father's death, save the kingdom from complete ruin and prove her knightliness, Kayley sets out to find Excalibur. She also plans to reach Camelot in time to warn an injured Arthur and his surprisingly passive wizard, Merlin, of Ruber's evil plan.

Splendor in the Forest

A veritable Dorothy traveling to Oz, Kayley is soon joined in her quest by a host of reluctantly helpful outcasts. The most attractive is Garrett (Cary Elwes), a young blind man and would-be knight who becomes Kayley's love interest, for no other reason than he is human and the only eligible suitor present in the film. Believing no one would want a blind knight seated at the Round Table, he has elected to live a hermetic life in the Forbidden Forest, an enchanted place where a host of strange flowers and other plants come to life in a very bizarre and unreal



Kayley is bright, beautiful, and physically a dead ringer for Belle from Disney's *Beauty and the Beast*. © 1998 Warner Bros. All Rights Reserved.

fashion. It's a kind of Dark Ages *Fern Gully* that seems to exist only to boost the animation potential of the film.

Like the fabricated forest through which they venture, Kayley and Garrett's relationship appears contrived. It's a formulaic love story that lacks a powerful reason for these two to get together. Prior to meeting Garrett, the highly independent Kayley prepares to make the journey on her own. However when she meets someone who is relatively handsome, she suddenly decides it would be a good thing for him to be her guide. One gets the impression that if he weren't so attractive (to her, at least) and available, the fearless damsel would get along fine by herself. At first, Garrett refuses to help her, stating that he doesn't need anybody leeching onto him, especially Kayley. Though what she has done to offend him so strongly we'll never know. Kayley pleads and pleads, and eventually, Garrett gives in with a simple shrug and an, "Okay." Can you feel the electricity? I couldn't.

Self-deprecating, whimsical and full of attitude, the grotesquely-formed dragon utters the best line in the movie: "We're the reason cousins shouldn't marry."

The hermit eventually falls in love with the girl for her courageous and headstrong ways, though he wishes she would stop yakking all the time. Kayley falls for him when she learns to appreciate the world through his eyes, or rather, his heart. So far, their

romance is fairly standard. However, one of the nicer moments in the film is the tender and melodic love duet they share, "Looking Through Your Eyes," in which Kayley and Garrett, now totally in love, blend into the beauty and harmony surrounding them.

While Kayley can see the world through Garrett's inner vision, unfortunately, we can't. A blind character in animation is definitely unique, and it's a shame the filmmakers did not explore his vision more creatively, offering very surreal and experimental views of the world he sees in his mind's eye. It is also a shame that Garrett's blindness does not create any real sexual tension or function as a believable obstacle between him and Kayley. Their relationship, one can be sure, will not become one of the most memorable romances of all time.

Double Dragon

Lumbering awkwardly behind Kayley and Garrett is a comical two-headed dragon named Devon and Cornwall. Delightfully voiced by Eric Idle and Don Rickles, Devon and Cornwall are one of the better features of the film. Simply put, they embody the familiar comic team of tall, sophisticated, slim guy versus short, crude, fat guy — Abbot and Costello in one body. Self-deprecating, whimsical and full of attitude, the grotesquely-formed dragon utters the best line in the movie: "We're the reason cousins shouldn't marry." Constantly disagreeing, Devon and Cornwall lack the two things that make other dragons so fearsome — the ability to fly and breathe fire. Only by working together, can they



Devon and Cornwall. © 1998 Warner Bros. All Rights Reserved.

achieve their powers. It's a wonderful theme, simply illustrated and readily accessible for kids. Plus it is commendable that this side-kick does more than look cute and provide enormous merchandising potential.

Unfortunately, the filmmakers cannot leave well enough alone. Rather than allow this refreshing character to evolve on its own, Du Chau and his crew fashion him after *Aladdin's* Genie in his anachronistic zaniness. The musical number, in which Devon and Cornwall fantasize about being physically separated, echoes Genie strongly in the frenetic shapeshifting and pop references. At one point, the two heads imagine themselves as Sony and Cher. This animated wackiness is fun, but also jarring and unfaithful to the more reverent tone of the rest of the picture. It's a cheap, imitative shot at humor that just does not belong. We can only assume that the sequence is present because the filmmakers knew audiences loved that kind of shtick in Disney's *Aladdin*, and therefore they'll be sure to love it here. Don't they know audiences expect more?

Ruber - Demented Villain

Outnumbering Devon and Cornwall's weaknesses are those of Ruber. As a villain, he lacks a convincing motive, a workable plan of action, and an overwhelmingly

sinister presence. He is as boringly evil as King Arthur is boringly good. Moreover, Ruber's motivation is mishandled. Why does he wait ten years after killing Kayley's father to seize Camelot? Moreover in pursuing Excalibur, he always remains a convenient three steps behind Kayley. From the moment we meet him, we know Ruber is



The evil villain, Ruber. © 1998 Warner Bros. All Rights Reserved.

going to lose just as we know Kayley is going to win. Their stories are utterly predictable.

Below The Bottom Line — Story, Production and Song

Predictability would not necessarily be a bad thing if Kayley's journey—both her physical and emotional quest—were more compelling. Screenwriters Kirk De Micco, William Schifrin, Jacqueline Feather and David Seidler tell an essentially clunky tale that takes a long time to begin. It isn't until we meet the dragon about halfway through the film that we become moderately engaged. The structure is entirely formulaic: present a problem, go on an episodic journey, defeat the bad guy, win the girl and live happily ever after. Nothing new here. Nor are there any interesting subplots, twists or turns. While most animated films

should be simply structured to allow room for gags and elaborate sequences, *Quest* is a little too linear to be thoroughly intriguing.

Throughout the journey, numerous musical numbers do their dutiful job of forwarding plot and enhancing character. But with the exception of the love theme, very few of veteran composers

Carol Bayer Sager and David Foster's songs leave a lasting resonance. What's worse, the composers make us suffer through two numbers of the already overkilled Celtic "River Dancing." In live-action this is painful enough. In animation it is

pure torture.

In addition to a mediocre story, the film manifests an average production value. Essentially flat character designs blend into their pastel backgrounds. Ruber and his mechanical henchmen make for cool television animation but fall far short of feature quality. And while Arthur's castle shines brilliantly during one nighttime shot, it reveals its lackluster quality during the day.

Quest is a little too linear to be thoroughly intriguing.

The most ambitious and successful visual effect in the film is a computer-generated Ogre—massive, haunting and thoroughly spectacular. Unfortunately, state-of-the-art technology is wasted on a minor character. Though more

expensive, it would have been better to computer animate Ruber's evil sidekick, the Griffin.

Besides good battling evil and women asserting themselves against a patriarchal society, *Quest* offers few unique themes. We can't help but ask the question, 'Why does this story need to be told?' For Warner Bros. Feature Animation's first produced, fully animated feature, it is curious that they would choose Medieval England as the subject of their film. After all, the Dark Ages has already been exhausted by Disney in much earlier and better films such as *Sleeping Beauty*, *Robin Hood* and their own tale of Camelot, *The Sword in the Stone*. Maybe WBFA thought a "dungeons and dragons" film was a safe bet for younger audiences. Undoubtedly, the video release will become a reliable baby-sitter.

While Kayley and her friends ultimately achieve their quest for Camelot, the filmmakers fail to achieve their quest for a successful animated feature devoid of the clichéd devices of its predecessors. Perhaps in the future, they should learn from their own characters that taking risks—especially in filmmaking—is a worthwhile adventure.

Ilene Hoffman is a freelance writer who served as director of development for Turner Feature Animation and as manager of development for Hanna-Barbera Cartoons. She is currently pursuing her Masters Degree in English Literature.

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.

The Animation World in the Library of Congress

by Patrick Loughney, Ph.D.

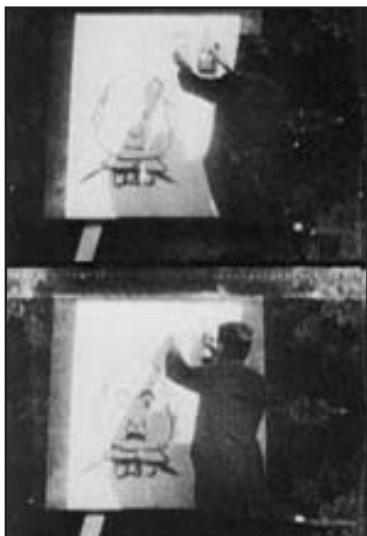
The Library of Congress began collecting motion pictures at the end of the 19th century as part of the copyright registration process. (The U.S. Copyright Office is part of the Library of Congress.) The first copyrighted "movie" was a series of *Edison Kinetoscopic Records* registered on October 6, 1893 by a key assistant to Thomas Edison named W.K.L. Dickson. Dickson was the primary inventor of the first practical motion picture camera, the Edison Kinetograph, and the first peephole viewing machine, the Edison Kinetoscope. From that date to the present, the Library has collected descriptive documentation and other materials relating to virtually every movie copyrighted in the United States, including animated theatrical and independent short subjects, feature films and TV broadcasts. The earliest animated film in the Library of Congress is the stop-motion *The Enchanted Drawing* (Edison, 1900), featuring the work of movie pioneer J. Stuart Blackton, who later went on to co-found the Vitagraph Company of America.

Audio-Visual Materials Come of Age

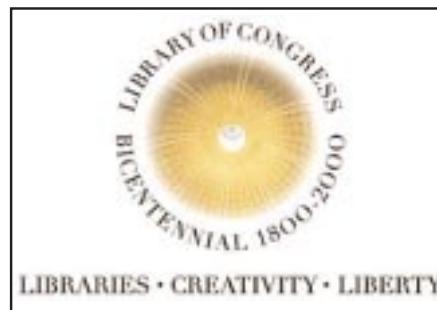
During the first half of the 20th century the Library of Congress was largely content with collecting documentation about

motion pictures in place of the actual films. That changed, however, in May 1942, when Archibald MacLeish (Librarian of Congress from 1939 to 1942) founded a division to collect and preserve motion pictures, in addition to providing filmographic information for researchers. MacLeish saw that movies, radio broadcasts and recordings in all formats, constituted essential records of American history. He believed it was appropriate for audio-visual materials of all kinds to be accorded an equal place in the nation's Library—alongside books, newspapers, photographs, maps and other traditional forms of library materials—so they could be studied by future generations for information about contemporary history and culture.

Today, the Library of Congress is the nation's largest publicly funded motion picture research and preservation center. Through the activities of the Motion Picture, Broadcasting and Recorded Sound division and its Motion Picture Conservation Center, the Library car-



The earliest animated film in the Library of Congress is the stop-motion *The Enchanted Drawing* (Edison, 1900), featuring the work of movie pioneer J. Stuart Blackton.



ries out its mandate to collect, preserve and make available for research the largest collection of American produced motion pictures in the world. Broadly

described, the Library's motion picture collection has grown continuously since 1893 and now amounts to over 250,000 film prints (35mm and 16mm) and more than 300,000 television broadcasts in film and video formats. In scope, these materials encompass the entire history of American film production and a considerable selection of foreign films over the past one hundred years.

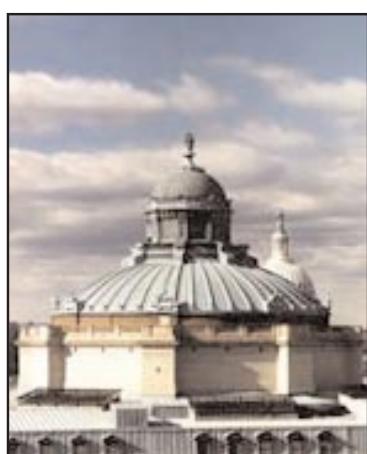
Preservation is Key

As one might imagine in a collection of this scope and size, the number of silent and sound era animated films in the Library of Congress is unsurpassed, largely because of its efforts to recover and conserve what remains of America's motion picture heritage. Over half of all movies made in America between 1893 and 1951 have been lost through deterioration and neglect. Animated films of the silent era have suffered in particular. However, due to the Library's preservation efforts over the past thirty years, a considerable number have been preserved in their original 35mm format and are listed in the 1995 finding aid *Silent Animated Films* at the Library of Congress, an eighty page guide to silent "cartoons" now available for on-site viewing.

to qualified researchers. The guide includes many examples of both classic and long-forgotten animated works, such as *Aesop's Fables*, *Alice Comedies*, *Felix the Cat*, Goldwyn-Bray Pictographs, Hearst-Vitagraph News Pictorials, *Katzenjammer Kids*, *Mutt and Jeff*, *Tony Sarg's Almanac* and the timeless *Out of the Inkwell* series. (In 1995 the Library issued a six-part series of videos presenting rare films preserved in its collection, including one with selections devoted to the *Origins of Animation*, 1900-1921.

The Library carries out its mandate to collect, preserve and make available for research the largest collection of American produced motion pictures in the world.

Sound era animation is strongly represented in the Library's collection of original 35mm camera negatives by many Warner Bros.' animated shorts produced during the 1930s and '40s, and by the projection prints and/or research copies of a majority of the theatrical animated features and short subjects distributed in America since WWII. Television broadcasts have been collected by the Library since the 1950s and the series for which selected programs are available range from *Beany and Cecil*, *Deputy Dawg*, *I Am the Greatest—The Adventures of Muhammad Ali*, *Walt Disney Presents*, *Walt Disney's Wonderful World of Color*, to



The Library of Congress is located on Capitol Hill in Washington, D.C.
Photo courtesy of the Library of Congress.

Winky Dink and You.

Over half of all movies made in America between 1893 and 1951 have been lost through deterioration and neglect.

Sheltering History

Today, the goal of the M/B/RS division remains the same as when it was defined by MacLeish at mid-century: to maintain an on-going collection of motion picture, broadcast and recorded sound materials that broadly document the history and creativity of the American people. In 1989 the U.S. Congress established the Library of Congress National Film Preservation Board to promote awareness of the need to preserve America's film history. To help accomplish that mission, Congress also created the Library's National Film Registry, requiring that the Librarian of Congress, Dr. James Billington, select twenty-five American films per year to be singled out for their historical, aesthetic and cultural importance. Two hundred and twenty five films have been added to the Registry to date and the animated films already chosen include *Snow*

White and the Seven Dwarfs (1937), Winsor McCay's *Gertie the Dinosaur*, *Fantasia* (1940), *Magical Maestro* (1952) and Chuck Jones' *What's Opera, Doc?*

Thus, the Library's mission to collect motion picture and recorded sound

materials continues. Thousands of new items come into our collection every month, including animated films and videos from around the world. And, as our dedicated staff has for more than one hundred years, they will be catalogued and preserved for posterity, for both the present generation of researchers and those not yet born.

The Library of Congress is unsurpassed, largely because of its efforts to recover and conserve what remains of America's motion picture heritage.

Viewing Information

The Library of Congress is located on Capitol Hill in Washington, D.C. The motion picture collections are available through the Film and Television Reading Room, located in the James Madison building (LM-338) at 101 Independence Avenue, SE, Washington, D.C. 20540. Public hours are from 8:30 a.m. to 5:00 p.m., Monday through Friday. Film and television programs are available for viewing on the premises and only to those working on a project leading to a formal publication. For Internet information on the motion picture collections and other resources of the Library of Congress, please see <http://lcweb.loc.gov> or www.loc.gov

Patrick Loughney is head of the Moving Image Section of the Motion Picture, Broadcasting & Recorded Sound Division of The Library of Congress.

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.



NEWS



Business

FOX Expands Family Affair. Fox Kids Worldwide has been renamed Fox Family Worldwide, Inc. to reflect accurately the company's expanded focus on targeting adults and teenagers as well as children. The principal businesses of Fox Family Worldwide are the Fox Family Channel, Fox Kids Network, and Saban Entertainment. "The children enjoying Fox Kids programming today throughout the world are likely to become the Fox-brand loyal teenagers and adults of tomorrow," said Chase Carey, chairman and CEO of Fox Television and co-CEO of News Corp. Fox Family Worldwide chairman Haim Saban added, "By embracing the 'Family' designation in our corporate name and broadening the demographics, we are more accurately acknowledging our target audience and business objectives." In a seemingly opposite move, Fox Family Films recently renamed itself Fox Animation Studios, honing its focus to animation. This is clarified by Fox Family Worldwide's expansion, which will include live-action feature films.

ductions in July 1997, is in a state of financial uncertainty lingering between an imminent purchase or bankruptcy. Paragon is operating with half of its employees on a loan from its shareholders, while Yorkton Securities, an investment company in Toronto, is assessing the company's value and possible liabilities. In January 1997, the two companies made an initial agreement that Paragon would purchase a 75% stake in Lacewood, but by July 1997, Lacewood was unable to repay loans to Paragon, and Paragon took ownership of the entire company. Starting anew, Lacewood founder Sheldon Wiseman founded a company called Amberwood Productions, which planned to co-produce an animated series called *Zeroman*, but this project is on hold while the production partners at Cloud 9 Media, are seeking financing to keep their own company afloat.

Sony Wonder To Acquire Sunbow. Sony Wonder, the kids and family entertainment division of Sony Music, has entered a definitive agreement to acquire New York-based independent production company, Sunbow Entertainment. C.J. Kettler will remain pres-

Paragon: Going, Gone? Paragon Entertainment, the Toronto, Canada-based company which took control of Ottawa-based animation company Lacewood Pro-

ident of Sunbow, and while the company will be an integrated, wholly-owned subsidiary, Sony Wonder will keep its in-house creative affairs department, headed by Becky Mancuso-Winding, and will continue to acquire and develop new properties. The key function of the deal is to allow Sunbow Entertainment to distribute Sony Wonder titles internationally and to have Sunbow's product distributed under the Sony Wonder label domestically. Sony Wonder distributes animated home videos such as *Arthur* and *The Rainbow Fish* and the made-for-video "Enchanted Classics" line which mimics theatrical releases based on public-domain stories such as *Anastasia*. Sunbow has a large library of live-action and animated series, most of which are financed through international co-production. Sunbow's Burbank, California studio is currently producing an animated series called *The Brothers Flub*, which will air on Nickelodeon U.S. and U.K. C.J. Kettler said the deal "will provide the crucial support that will insure Sunbow's growth in an increasingly competitive marketplace."

People

Musical Chairs. Disney-owned effects studio **Dream Quest Images** has hired **Andrew Millstein** as vice president and general manager. He was previously director of visual effects for The Walt Disney Company's Motion Picture Division. . . . **Walt Disney**



Andrew Millstein. Photo courtesy of Dream Quest Images.

Television Animation has promoted two of its top executives, **Sharon Morrill** and **Barry Blumberg**, from senior to executive vice presidents. Morrill, who joined Disney in 1993, will oversee development and production of Disney Video Premieres, Movietoons and TV Specials. She currently has more than 60 projects in development and production. Blumberg, who joined Disney in 1994, will oversee all development and production for network and syndicated animated series. . . . Animation historian and author of several books on animation, **Jerry Beck**, has left his full-time consulting post at Walt Disney Television Animation to focus on his own consulting business, **The Cartoon Research Company**. He is currently working on projects for Harvey Entertainment, Time-Life Entertainment and The Disney Channel, and is represented by Burbank, California-based agency, Animangement. . . . **John Bullivant**, former head of co-production and acquisitions for U.K. distribution company HIT Entertainment (*Brambly Hedge*), has been recruited by **Pearson Television** to head up a new animation division which will be a partnership with its sister company, Penguin Books.

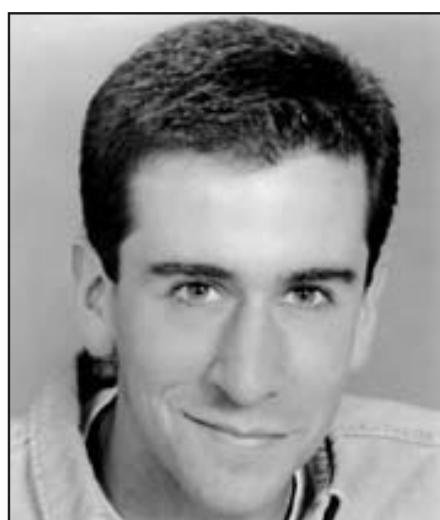
With the new division, Pearson and Penguin intend to exploit existing Pearson animated properties such as *Dangermouse* and *Wind in the Willows* while developing new ones based on Penguin Books. . . . **Film Roman** has hired **Andi Copley** and **Danica Katz** as vice presidents of development. Copley, who will oversee prime time and live-action television development for Film Roman, was previously an executive producer at the Disney Channel. Katz, who will focus on Saturday morning, cable and direct-to-video development, was previously director of programming at Fox Kids Network. . . . Another recent departure from **Fox Kids Network** is **Sidney Iwanter**, who has left his post as vice president of programming and acquisitions. **Roland Poindexter** is filling in while Iwanter's replacement is found. . . .

Los Angeles-based **NELVANA Communications** (the U.S. office of Toronto-based NELVANA) has promoted **Barry L. Levy** from manager to director of development. . . . **DIC Entertainment** has hired **M.J. Chisholm** as vice president of merchandising. She previously ran her own licensing/marketing consulting firm, Chiseled Steel. . . . Palo Alto, California-based **Pacific Data Images (PDI)** has promoted **Cindy Cosenzo** to executive producer, Commercials. She joined PDI in August 1997 as a producer, after a producing post at London-based Pizazz Pictures. . . . **Leslie Sullivan** has left her post as director of the **World Animation Celebration**, as has former festival coordinator **Marisa Materna**, who recently joined **Klasky Csupo** as director of recruitment. It is not yet deter-

mined when the annual WAC festival will take place in 1999. . . .

Laurie Hollinger has joined **Digital Domain** as vice president of human resources. She was a vp at Paramount. . . . **Karen Schmidt**, formerly director of recruiting, training & development for Warner Bros. Feature Animation, has returned to **The Music Center** where she is now chief of staff. . . . **The Art Institute Of Pittsburgh (API)** has hired **Alan Hyers** as president, replacing **Dennis J. Fantaski**.

Santa Monica, California-based **Porchlight Entertainment** has named **Stephanie Slack** director of worldwide sales. She was previously employed in the sales and acquisitions department of Pandora Cinema in Paris. . . . Toronto-based **Spin Productions** has named **Dave Geldart** director of its CG Animation division, **Dale Smith** creative director of Design and **Gary Thomas** senior Henry artist and designer. . . . **Steve Walsh** has relinquished his duties as managing director of **EVA Entertainment**, to focus on overseeing the completion and launch of the company's first feature film,



Barry Levy. Photo courtesy of NELVANA.



Stephanie Slack. Photo courtesy of Porchlight Entertainment.

A Monkey's Tale. . . . Art Vitello is no longer directing Fox Animation's second feature film, *Planet Ice*, as the studio announced he was in February. The film, the majority of which will be done in computer animation, is now being directed by **Blue Sky|VIFX** staffers **Henry Anderson** and **Chris Wedge**. . . . Actor **Daniel Stern** (*The Wonder Years*, *Home Alone*) has been cast as the voice of Dilbert for the animated series based on Scott Adams' comic strip. Additional voices which have been cast are *David Letterman Show* comedian and Tostitos spokesperson **Chris Elliot** as Dogbert, comedienne and *Suddenly Susan* star **Kathy Griffin** as Alice, *Mad About You* writer/director and voice actor/director **Gordon Hunt** (father of Helen) as Wally, actor **Larry Miller** as the pointy-haired Boss and actress **Jackie Hoffman** as Dilmom. *Dilbert* is currently in production at Columbia TriStar Television for UPN. . . . **Miramax Films** has hired comic book creator **Neil Gaiman** (*Sandman*) to write an English-language script for Hayao Miyazaki's animat-

ed feature, *Princess Mononoke*, which will be released theatrically in the U.S. by Miramax this summer. The highly anticipated U.S. release will feature a dubbed English voice track, but neither the music or the picture will be changed, per the strict distribution agreement with the film's producers, Studio Ghibli. . . . While it has increased its development department, **Film Roman** has downsized in the publicity arena. Former internal publicist **Tricia Haarer** and **Suzi Missirlian** have left, and the company is now being represented by external agency publicist **Michael Saltzman**. . . .

Films

Film Roman Gets First Look At Mischel.

North Hollywood, California-based animation studio Film Roman, producers of *The Simpsons* and *King of the Hill*, are making a push into both animation and live-action feature film development, by signing up for a first-look deal with The Mischel Company, a new producer/distributor formed by former Live Entertainment vice president Rick Mischel. In an unrelated deal, Film Roman is currently developing a hybrid live-action and animation feature with Universal called *There Goes the Neighborhood*. "As Film Roman looks to expand into feature films, we look to Rick Mischel to help bring us strong independent projects," said Film Roman senior vice president Jon Vein, "Rick's background in acquisitions and development make him ideally suited to find us the kind of quality projects that we want to develop and produce." The Mischel Company also has a deal to represent the U.K. company EVA Entertainment in the U.S., including the

launch of their theatrical feature film, *A Monkey's Tale*.

Elton John's "Just-So" With Disney. According to a report in *Daily Variety*, Walt Disney Feature Animation has made a deal with pop singer Elton John's London-based company, Rocket Pictures to develop a feature film called *Just-So Stories*, based on the book of tales by Rudyard Kipling, author of *The Jungle Book*. The deal reportedly calls for Elton John to write songs for the film, as he did for *The Lion King*. It also says the film, which will be developed over the course of the next year, is likely to be produced using computer animation. However, Disney officials declined to comment on the project at press time.

MGM, Cosby To Tell "Noah" Tale.

MGM Animation has signed a deal with entertainer and comedian Bill Cosby to produce an animated feature film based on Cosby's stand-up routine, "Noah," which first appeared more than 35 years ago on his album, *Bill Cosby is a Very Funny Fellow Right!* Cosby will write, executive produce and star in the film, which will be MGM Animation's first animated feature intended for the theatrical market. MGM Animation, a division launched in 1993, is currently producing three animated TV series and several direct-to-video titles.

Quest For Camelot, Warner Bros. Feature Animation's first fully-animated feature film, opened in U.S. theaters on Friday, May 15. The film, initially planned for a holiday 1997 release, has been in production for over two years at Warner Bros.' animation studios in London, U.K. and Glendale, Califor-

nia. The voice cast includes performances by Pierce Brosnan, John Gielgud, Gary Oldman, Bronson Pinchot, Jane Seymour and Jaleel White. The ballad-heavy soundtrack includes vocals by LeeAnn Rimes, Steve Perry and Celine Dion. In addition to a moderate advertising campaign, Warner Bros. is promoting the film through a partnership with UNICEF which will link the film to UNICEF fundraising through radio PSAs and libraries and bookstores. The 80-minute, G-rated film is based on the book, *The King's Damosel* by Vera Chapman, and is directed by Frederick Du Chau.

Read Ilene Hoffman's review of *Quest for Camelot* in this issue of *Animation World Magazine*.

Read Heather Kenyon's interview with Warner Bros. Feature Animation president Max Howard in the April 1998 issue of *Animation World Magazine*.

SIGGRAPH Documenting CGI History

The Story of Computer Graphics, SIGGRAPH's anticipated documentary film about the history of computer graphics has begun production through 213TV in Los Angeles. The feature-length film will include interviews with George Lucas, Robert Abel, John Lasseter and Ed Catmull. Filming will also take place at the upcoming 25th annual SIGGRAPH conference in July in Orlando,

Florida. The film is scheduled to premiere at the SIGGRAPH conference in Los Angeles in August 1999. Carl Machover and John Hart are executive producers, Steve Silas is producer with Joan Collins as co-producer, Judson Rosebush is the writer and Frank Foster is directing. Foster said, "We are framing the story around the human story of the graphics and animation pioneers. The stories behind the incredible imagery, are in many ways, just as impressive as the images themselves."

For background information on the development of computer graphics and the SIGGRAPH organization, visit *Animation World Magazine's* August 1997 issue featuring SIGGRAPH: Past and Present by Joan Collins.

Television

TV Tidbits. HBO launched its second season of *Spawn* on May 15, and will air five additional new episodes on Friday nights (very



Todd MacFarlane's *Spawn*. Image courtesy of HBO.

early Saturday morning!) at 12:30 a.m. On the kids' side, Hyperion is in production on another season of *Happily Ever After: Fairy Tales for Every Child* for HBO . . . **Nickelodeon** recently premiered John Schnall's short film produced through Nickelodeon's Creative Lab, *Short Films for Short People: The Great Switcheroo*. It was created by manipulating still photographs in the computer and pasting the images onto cels which were filmed frame by frame. Nickelodeon's Los Angeles **Nicktoons** studio is gearing up for the production of a new animated series, *Sponge Bob*. . . . Mr. Bill, the not-quite-animated clay star of *Saturday Night Live* past, is coming back to TV (Oh, nooo!) as host of a new sketch comedy show called *Ohhh, Noooo!!!, Mr. Bill Presents*, which will air on **Fox Family Channel** after its launch in August. . . . **DreamWorks'** animated science-fiction drama, *Invasion America* will air on the WB network this summer, as a prime time mini-series which will air one-hour episodes for four weeks starting on June 8 at 9:00 p.m. The show was originally intended to air as a half-hour series but is being tested as an hour-long program instead. . . . **Film Roman** has signed a deal with **Claster Television** (owned by toy company Hasbro) to produce *The Mr. Potato Head Show*, a hybrid animation/live-action/puppetry



Sailor Moon. © DIC Entertainment.

series for Fox Kids Network's fall 1998 Saturday morning line-up. Doug Langdale (*Earthworm Jim*) will write the show, and Chiodo Brothers Productions (*Teenage Mutant Ninja Turtles*) will also be involved, designing and fabricating puppets. Film Roman's recently-appointed vice president of development Andi Copley will be executive producer. . . .

Cartoon Network will include the animated series *Sailor Moon* in its "Toonami" weekday afternoon program block, starting June 1 at 4:00 p.m. . . . On June 22, **Comedy Central** will expand its animation line-up by following *Dr. Katz* with the debut of *Bob and Margaret*, the prime time animated series based on Alison Snowden and David Fine's animated short, *Bob's Birthday*. The show will simultaneously debut on U.K.'s Channel 4. . . . Tokyo-based **TMS Kyokuichi Corporation** and Vancouver, Canada-based **Network Of Animation (NOA)** are co-producing an animated series called *Cybersix*. Thirteen half-hours will be available in April 1999. Korean studio **Galaxy World** is in produc-

tion on John Kricfalusi's two "Yogi Bear" cartoon shorts for Cartoon Network. . . .

Granada Media Products

Products is producing a second season (13 new episodes) of the animated series *Titch and Tom and Vicky* for the ITV Network in the U.K. Random House will produce a

line of tie-in children's books to coincide with releases of *Titch* videos (comprised of episodes from the first season) in 1999. . . .

Nick & CTW Launch New

Cable Net. Nickelodeon and Children's Television Workshop (CTW) have formed a joint venture to launch an educational television network for kids called Noggin. The 24-hour cable channel is set to launch in the U.S. in January 1999 with a slate of second-run programming from both partner's libraries, including *Blue's Clues* and *Sesame Street*. Nickelodeon president Herb Scannell said the network, aimed at 2-14 year-olds, will aim to "make learning cool." He added, "This is an idea whose time has come." Continuing with its international expansion, Nickelodeon also recently announced plans to launch its network in Hungary.

Henson & Hallmark To Launch

Kermit Channel. The Jim Henson Company and Hallmark Entertainment will launch a new 24-hour, global pay-television channel called The Kermit Channel. Broad-

cast will begin in September 1998 in Asia and Latin America, where Hallmark's own 24-hour channel, the Hallmark Entertainment Network (HEN) is already carried. Additional territories will be launched in the future. The operation will be jointly overseen by Henson Television Group president Margaret Loesch and Hallmark Entertainment Network president and CEO George Stein. Each company will have 50% ownership of the network and will contribute programming from its library. As a result of the joint venture, both companies will also produce new programming to be featured on the channel. Animated series within each of the libraries include *Space Monkeys*, *Fat Albert* and *Archie* (Hallmark), and *Muppet Babies* (Henson). "The creation of the Kermit Channel is something that we have been working toward for quite some time. [This is] an incredibly exciting step for us," said Brian Henson, president and CEO of The Jim Henson Company.

Bohbot Gets Into Production.

Kids' programming syndicator Bohbot Entertainment is getting into the production side of the animation business with a new animated series being produced under a new banner, Bohbot Studios. To facilitate this production, Bohbot plans to acquire Epoch Ink, a Los Angeles-based animation studio founded and run by Joe Pearson, who is signed on as supervising producer of the series. In addition, Rick Ungar (*Bike Mice From Mars*) will be executive producer and Greg Weisman (*Gargoyles*) will be writer and producer. Titled *Roswell Conspiracies-Aliens, Myths & Legends*, the science-fiction series is based on the

concept that a NATO Alliance was formed to seek out and destroy alien trespassers. It will combine CGI with traditional 2-D animation, and each of the 22 episodes will run one-hour, intended for a Saturday afternoon time slot. For weekday afternoon slots, these episodes will be cut in half, making 44 episodes, for sale to broadcasters which prefer 30-minute blocks. The per-episode budget is \$850,000.

Boop Is Back! Betty Boop, the curvaceous cartoon star of yesterday, may soon be making her television debut in a new animated series called *Betty Boop's Misguided Tours*, being developed by Warner Bros. International Television Production and Fleischer Studios. Richard Fleischer, son of Betty Boop creator Max Fleischer and president of Fleischer Studios, developed the series concept and will be executive producer. An air date and broadcast outlet will not be confirmed until a series commitment is announced.

South Park-ed On Com Central

Til 2000. Comedy Central has ordered two additional seasons of the animated series *South Park*, a move which will bring the total number of episodes to 73 and keep the show on air until at least the year 2000. Series co-creators Trey Parker and Matt Stone will stay with the show, even while they plan a *South Park* feature film, which is in development for a possible spring 1999 release. Comedy Central president and CEO Doug Herzog said, "Matt Stone and Trey Parker have truly visionary talent. We are thrilled that they are on board through the millennium." Parker and Stone are represented by Mike Simpson of The William

Morris Agency and P. Kevin Morris of Barnes Morris & Yorn.

Kids Upfront Update. The advertising buying period referred to as the "kids upfront" advertising market has finally taken place, after nearly three months of delays. Tim Spengler, senior vice president of national TV for one of the buyers, Western International Media, said, "It looks like it will be very similar to last year." After all was said and done, it is estimated that media buyers for companies targeting kids, such as cereal, toy and fast food sellers, spent about \$750 million on advance ad purchases this year. But while the ad budgets are about the same as last year, buyers' options have expanded. The addition of new kids programming venues has increased the inventory of ad units, and has also resulted in lower ratings (i.e. fewer viewers) per network. Advertising rates range from U.S. \$3 to \$20 per thousand viewers, or CPMs. This year, ABC and Kids WB! sold CPMs at a price increase over last year, while Fox sold at a decrease. But Spengler points out that ad sales are "very relative," and can't be judged according only to increase or decrease in CPM prices. For instance, Fox Kids new sister cable network, The Fox Family Channel, will bring an additional seven days of kids programming—that's 800 ad units—per week when it launches in August.

Still confusing? For further reading on this subject, delve into AWN's September 1997 issue and read Buzz Potamkin's article, 'The Cost of Eyeballs: Advertising Dollars & TV.'

Cartoon Net Ties Up '98 Tie-Ins. While many television networks were still waiting for media

buyers to purchase advance blocks of air time in this year's delayed "kids' upfront" ad market, Cartoon Network closed promotional sponsorship deals, valued at over \$53 million, with several major advertisers for the '98 season. Turner Kids/Turner Broadcasting Sales senior vice president Karl Kuechenmeister said this marks the network's "most profitable year-long schedule of corporate-sponsored on-air events in its history." In addition to co-branded contest promotions, sponsors will also receive commercial air time for advertising not related to the contests. Some of the promo deals are part of larger package deals of upfront advertising buys for the rest of the year. Six Flags Theme Parks and Got Milk?™ will sponsor "Coaster 2 Coaster," a spring contest to send kids on a roller coaster journey across America. Discovery Zone will sponsor "Dexter's Duplication Summer" tying in with the weekday prime time launch of *Dexter's Laboratory*. LEGO will sponsor "Zoinks!", a *Scooby Doo*-thon in October, and Hasbro will sponsor a holiday toy giveaway called "Say When." In June, Nintendo is sponsoring a giveaway contest of game units and games to promote its upcoming release, *Banjo and Kazooie*. "Stay Tooned," a recent three-month marketing program Cartoon Network ran for Kraft Foods, ended last week when an 11 year-old girl from New Jersey was randomly chosen from more than 60,000 kids to "star" in a two-minute animated short.

Commercials

Spotlight. Hollywood-based **Acme Filmworks** created a 30-second commercial for Tallon Ter-

Acme Filmworks' spot for Tallon Termite. Image courtesy of Acme Filmworks.

mite. Director Ashley Lenz used hand-drawn character animation with digital ink and paint compositing by Virtual Magic. . . . Santa Maria, California-based **Computer Café** created 3-D logo animation for a commercial for a new Sony PlayStation game called *Bloody Roar*. . . . Santa Monica, California-based post production and effects studio, POP created 2-D and 3-D animated effects for a live-action Mobil gas commercial. The director was Janusz Kaminski. . . . New York-based **Manhattan Transfer**, working with design firm, **The Attik**, created multiple variations of 30-second spots for ESPN's National Hockey League and Major Soccer League programming. The studio also created



J.J. Sedelmaier's spot for the Episcopal New Church Center. Image courtesy of J.J. Sedelmaier Productions.

giving. . . .

New York-based **J.J. Sedelmaier**

Productions created a 30-second spot for the Episcopal New Church Center, as part of the radical advertising campaign, "Got a Problem With the Church?" In order to achieve a low-budget, educational-cartoon style, Sedelmaier purposely used six levels of cels to distort the color and added dust scratches to make it look "like the print has been laying around on a shelf too long." . . . New York-based **Tape House Digital** created computer animation and effects for a 30 second commercial for Sprint, as well as for a two-minute promo spot for WNBC-TV. The main production company was Zooma Zooma. . . . New York-based **Curious Pictures** created a 15-second animation sequence for a 60-second Martini & Rossi commercial.

an animated logo for VH1's *Divas Live* special, and worked on a 30-second live-action/animation teaser for *The Rugrats Movie* with Klasky Csupo Commercials. The spot will appear on the direct-to-video release, *A Rugrats Thanksgiving*.

The animation, inspired by 1960s experimental "op art," was directed by Mike Bade of the agency Amster Yard/McCann Erickson and animated by Curious' David Kelley. The spot will air in Spain, Greece and Italy. . . .

Chicago-based **The Story Companies** directed animation for a 30-second commercial for The National Pork Producers Council. The spot daringly depicts the Three Little Pigs rediscovering success, as "the other white meat." . . .

A reminder to commercial directors, producers and agencies:



The Story Companies' spot for The National Pork Producers Council. Image courtesy of The Story Companies.

We can't write about your animated commercials if we don't know about them! Send your press releases and credits to us at editor@awn.com. Please also note that the October 1998 issue of *Animation World Magazine* will be focused on commercials.

Home Video

MGM Gets Funds For New Features. MGM Animation has reached a co-financing agreement with Stone Canyon Investments

for the development and production of at least three new animated films over the next four years which will be released on home video and may also be released theatrically. The first two titles will be based on classic stories "Tom Sawyer" and "Swiss Family Robinson." Executive producing credits will go to MGM's Jonathan Dern and Paul Sabella, and Stone Canyon's Ibrahim A. Moussa and Ovidio Assonitis. Founded in 1993, MGM Animation has produced three home video titles: *All Dogs Go to Heaven 2*, *The Pebble and the Penguin* and *Babes in Toyland*, and will release *The Secret of Nimh II* and *An All Dogs Christmas Carol* this year.

Anastasia Stages Royal Promo.

Twentieth Century Fox celebrated the April 28 home video release of their animated feature *Anastasia* with a contest which will award one winning contestant with an authentic royal title ship. The contestant who writes the best 25-word essay about "why they would like to become nobility and what good deeds they would endeavor to do," will be awarded with the title, Lord or Lady of Whinnymoor, Nottinghamshire, England, an actual title which Fox purchased for this giveaway. The winner also receives U.S. \$5,000 and a trip to England and France. Entries were due by May 11. Details are available at retail outlets selling *Anastasia*, which is available now for U.S. \$26.98 (collectors edition \$79.98).

Animation Art

Marc Davis Collecting Fans. Veteran Disney animator and designer Marc Davis, who worked at the studio from 1935-1978 on such

productions as *Snow White*, *Sleeping Beauty* and *Pinocchio*, has formed an official Marc Davis Collectors' Society to offer his fans, and especially galleries, to access (read: purchase) new, limited edition art based on materials from his vaults. Membership to the society is limited to 5,000 people. A \$275.00 lifetime membership includes a hand-signed, limited edition lithograph based on a design for the "Pirates of the Caribbean" ride at Disneyland, a newsletter announcing future limited edition releases and an invitation to an annual "Marc Davis Convention." In forming this society, Davis is taking a path chosen by other retired animators such as Chuck Jones, who are making new careers out of their respective pasts in animation's "Golden Age."

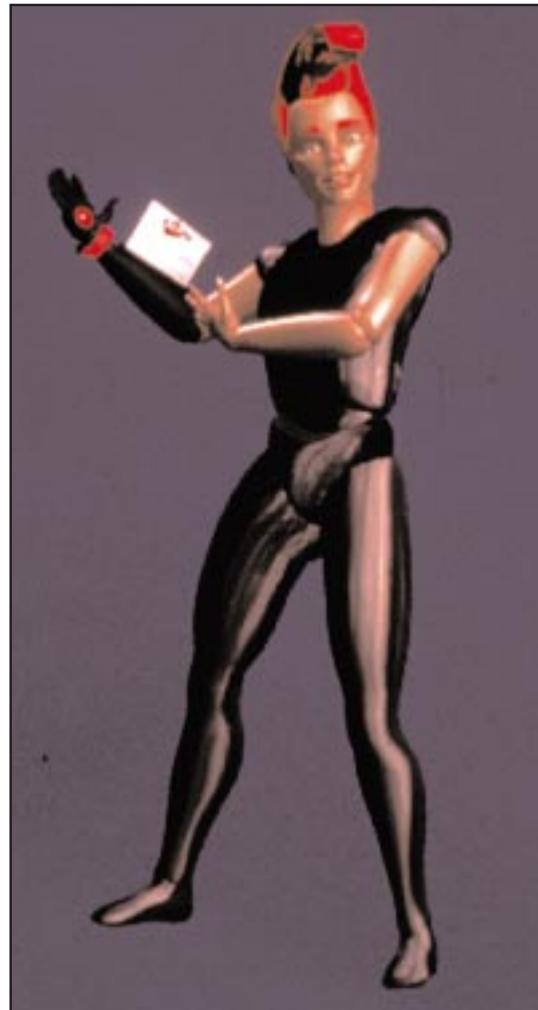
For information, visit www.marcdavis.com.

Books

Hot Of The Presses. Several new animation books have recently become available. Rockport Publishers has released *Computer Animation: A Whole New World*, an image-rich book highlighting computer animation design, by Women In Animation founder Rita Street. Australian publisher John Libbey has published David Kilmer's *The Animated Film Collector's Guide: Worldwide Sources for Cartoons on Videotape and Laserdisc*, a comprehensive resource, and Jayne Pillings' *A Reader in Animation Studies*. Both of these books will be reviewed in upcom-

ing issues of *Animation World Magazine* and will soon be available in the U.S. through Indiana University Press, distributors of Giannalberto Bendazzi's historical volume, *Cartoons: 100 Years of Cinema Animation*. Other recent books include Gene Deitch's *For the Love of Prague* and Jan and Eva Svankmajer's *Anima Animus Animation*. *Animation World Magazine* features reviews of these books in the upcoming July and recent May 1998 issues, respectively.

Do you want to expand your animation library? This issue of *Animation World Magazine* features an opinion piece on "the



Tilde, a motion-capture animated character created by Medialab Studio L.A. for ZDTV. Image courtesy of Medialab.

essential animation library" according to animation historian Jerry Beck.

Technology

Tools of The Trade. **Medialab Studio L.A.**

created two 3-D performance animation characters for ZDTV, a new cable network about computers launched last month. Medialab provided their CLOVIS technology and performer/technician training for San Francisco-based ZDTV, which will use the characters ("Dash" and "Tilde") as spokespersons and segment hosts for both live and taped programming. . . . San Francisco-based studio **Protozoa** used its motion-capture system, Alivel, to help create the *Virtual Ed Sullivan Show* which aired on UPN on May 18. Protozoa used the same technology to create "Virtual Bill Clinton" for MTV in January. . . . **Animation Tool-works** has sold 26 of its Video Lunchbox units to Portland-based Will Vinton Studios. The product will be used to record reference tests for stop-motion animation, much like a line-testing system for 2-D animation. The current issue of *Animation World Magazine* features an article about the Video Lunchbox. . . . **Alias/Wavefront** recently demonstrated the NT version of its next-generation 3-D animation software Maya, and its modeling component, Artisan, to artists in Hollywood. It will be available to the public in time for SIGGRAPH in July. . . . **Cambridge Animation** will also release a Windows NT version of its Animo Ax-Cel 2-D animation software in time for SIGGRAPH. . . . Experimental dancer and choreographer Merce Cunningham is following in the footsteps of the phenomenal "dancing baby" by using **Kinetix's**

3D Studio MAX and Character Studio software to create a multimedia performance called "Hand-Drawn Spaces," which will be shown at SIGGRAPH and subsequently in museums, on film and on the web. . . . **Digimation** will distribute a new 3D Studio MAX modeling plug-in called daVinci3D, developed by **New Technologies, Inc.** A demo of the product is currently available on the web site, www.davinci3d.com. The final version will be available as of June 1, for \$595.00. . . . **Silicon Graphics** has created an in-house consulting division called Entertainment Professional Services. The division will work on the development of creative and technical solutions for the TV and film industries. . . .

Internet & Interactive

Quick Bytes. Digital Planet created a Flash animation series called *Super Postal Workers* for The U.S. Postal Service web site (www.usps.com). The monthly series features six installments. Digital Planet also has a content license agreement with Macromedia to create games for the web site, ShockRave (www.shockrave.com) using Flash2 software. Digital Planet's *Fire in the Hood* is one of 45 games created for ShockRave. . . . **Mad Morgan Galleries** is showcasing and selling animation art from Jack Kirby and Ruby-Spears animated properties such as *Micromites* and *Gargoids*. . . . Comic legend **Stan Lee** now has his own web site in The Marvel Zone, at www.marvelzone.com. . . . **Knowledge Adventure**, a division of Cendant Software, released *Happily Ever After: Fairy Tales for Every Child Activity Center*, a CD-

Rom game based on the HBO animated series and *Quest for Camelot Dragon Games* concurrently with the release of the Warner Bros. animated feature last month. Both titles are part of Knowledge Adventure's "Play Zone!" series of games for Windows and Macintosh platforms. . . .

Disney Interactive will release Disney's *Mulan Animated Storybook* on June 16, the day that the new animated feature *Mulan* opens in U.S. theaters. . . . **Electronic Arts** has acquired **Tiburon Entertainment**, producer of sports games for various platforms. . . . Santa Monica, California-based animation and special effects studio, **The Motion Syndicate** created the animated ending movie (FMV) for the Namco/PlayStation game, *Tekken 3*, which was released on April 28.

. . . **Activision** has released *Interstate 82*, the sequel to its popular 3-D animated racing game, *Interstate 76*. Activision also recently made agreements to publish games created by Engineering Animation, Inc. (EAI), Presto Studios and Sony Music Entertainment. . . . **Jaleco** released a PlayStation game based on the animated series, *Speed Racer*. . . .

Acclaim released *Batman & Robin*, an animated action game for PlayStation. . . . **Psygnosis** has released *Shadow Master*, an action shooter game for PC CD-Rom and *Rascal* for PlayStation. *Rascal* features a character designed by Jim Henson's Creature Shop in London. . . . **Cavedog Entertainment** released *Total Annihilation: The Core Contingency* for Windows. . . . **The Learning Company** released *Reader Rabbit's 2nd Grade*, an educational CD-Rom game for Macintosh and Windows, featur-

ing animated characters. . . .

Call for Entries

Cin anima '98, the 22nd edition of the International Animated Film Festival of Espinho, Portugal, will take place November 10-15, 1998. Submissions for the festival competition are being accepted until August 1, 1998. For entry forms and information, contact cinanima@mail.telpac.pt or cinanima@cinanima.pt

Golden Marble, Anyone? Bruinco, the publisher of KidScreen magazine, is launching a new awards show called The Golden Marble Awards, dedicated to "celebrating creative excellence in advertising to children." Seven ad agencies—Foote, Cone & Belding, Grey Advertising, Griffin Bacal, J. Walter Thompson, Leo Burnett, Ogilvy & Mather and Saatchi & Saatchi—are co-founding patrons of the awards, which will hold its first show on September 10, 1998. Additional sponsors include Cartoon Network, Nickelodeon and Fox Kids Network. More than 40 categories will include "best use of computer animation" and even "best breakfast food commercial." June 19 is the entry deadline for commercials produced between April 15, 1997 and April 15, 1998, which are targeted at kids age 6-13 years old.

LEAF. The London Effects and Animation Festival will take place November 17-19, 1998, during the Digital Media World convention at the Wembley Conference Center in London. Entries are being accepted until September 1, in the following categories: commercials (animation), commercials (live-action effects), feature films,

short films, simulation, education and training, students, music videos and titles, idents and stings. For program information and entry forms, contact leaf@atlas.co.uk or visit www.dig-media.co.uk.

Events

Canadian Anime Expo, or CNAnime, will hold its first event June 26-28, 1998 at the Metro Toronto Convention Center, in conjunction with the fourth annual Canadian National Comic Book Expo. Both events are organized by Hobby Star Marketing. For information, visit www.hobbystar.com/cnanime.

Animation At Cannes. The 51st Cannes International Film Festival took place May 13-24 in Cannes, France. While the event is mainly an upscale market/festival for live-action feature films and glamorous stars, it did also include some animation. One place to look was the MITIC (International Market of Cinema Techniques and Innovations), a new marketplace within Cannes. Over five days, MITIC focused on a daily different theme: special effects, new projection techniques, DVD, digital film restoration and training with new tools. At the general film market, animated films included: *Hans Christian Andersen and the Long Shadow* (Trust Film Sales); *Annabelle's Wish* (Goldcrest Films International); *A Chinese Ghost Story: The Tsui Hark Animation* (Fortissimo Film Sales); *Simsalagrimm* (*Niklas and the Sorcerer*) (Magus Entertainment); *Starworkers-TV Series* (Primefilms, SAGL); *Tom Sawyer* (Stone Canyon Investments); *The Warrior Prince* (Movie Reps International); *The Wind in the Willows* (IAC Film);

Ima Bugg (Fries/Film Group); *Parrotmania* and *Sallie's Histories* (Angel Films Denmark); *Puss in Boots and the Princess* (Showcase Films International); *Jungle Emperor Leo* and *My Father's Dragon* (Shochiku); *Magic 7* (Marie Hoy Film & TV) and *Hermes, Mermaid Island* and *Mercenary* (Sceneries International).

Last Month In Animation

The following is a list of events which took place since the last issue of *Animation World Magazine* was published. These listings are published weekly in the *Animation Flash*, a free newsletter which is distributed by e-mail. Subscribe now! Are there animation events going on in your area? Share your regional event news with the international readers of the *Animation Flash!* Please send announcements to editor@awn.com, at least eight days in advance.

- Monday, May 4—Friday, May 8. Long Beach, California, U.S.A. The Computer Game Developers Conference took place at the convention center in Long Beach. The event, promoted as the place "where games are born," featured more than 200 exhibitors and five sessions. For information, visit www.cgdc.com/sp or call (888) 234-9476.
- Thursday, May 7 and Friday, May 8. North Hollywood, California, U.S.A. The annual Cal Arts student animation shows took place at the TV Academy Theater located on Lankershim Blvd. at Magnolia Blvd. Thursday's show, featured films by students in the character animation program, and Friday's

show included work from the experimental animation program.

- Thursday, May 7—Saturday, May 9. Northridge, California, U.S.A. The California Sun International Animation Festival took place at Cal State University, Northridge. Call (818) 677-2488.
- Wednesday, May 13—Sunday, May 24. Cannes, France. The Cannes International Film Festival. See above news item for program information.
- Wednesday, May 13—Friday, May 15. Los Angeles, California, U.S.A. The Large Format Cinema Association (LFCA) held a conference and film festival at the California Science Center. Programs include screenings of several animated shorts in 15/70 format, including three new works produced for this festival, by Christine Panushka, Jules Engel and Barbel Neubauer.
- Thursday, May 14. New York City, New York, U.S.A. Women In Animation New York and Animazing Gallery co-hosted "A Tribute to New York Ink and Paint Artists," at Animazing Gallery, 415 West Broadway (between Prince and Spring Streets). Animation historian Howard Beckerman and animation artist Janet Scagnelli gave presentations. For information, call Animazing at (212) 226-7374.
- Saturday, May 16. Los Angeles, California, U.S.A. The first meeting of the Computer Animation Group of Women In

Animation Los Angeles was held at Rhythm & Hues Studios, 5404 Jandy Place in the Marina del Rey area.

- Saturday, May 16. San Francisco, California, U.S.A. ASIFA-San Francisco and the Exploratorium Film Program screened the winners of the 1998 ASIFA-East Animated Film Festival, including films by John Dilworth, Bill Plympton, John Canemaker, Mo Willems, Emily Hubley and others.
- Saturday, May 16. Sun Valley, California, U.S.A. The Cartoon/Fantasy Organization (C/FO) held its 21st anniversary meeting. The new laserdisc of the Japanese animated feature, *Jungle Emperor*, the 1997 sequel to *Kimba the White Lion*, was shown. For information about the organization, call Fred Patten at (310) 899 9451.
- Tuesday, May 19—Friday, May 22. San Francisco, California, U.S.A. The 3D Design Conference and Exhibition took place at Moscone Center. Highlights included a keynote address by Will Vinton Studios' CEO Tom Turpin and more than 60 classes and seminars teaching everything from AutoCAD to Maya. For information, visit www.3dshow.com
- Wednesday, May 20—Saturday, May 23. Providence, Rhode Island, U.S.A. Rhode Island School of Design (RISD) presented the 1998 Senior Film/Animation/Video Festival every night at 7:00 p.m. in the RISD Auditorium. The show will also be repeated on June

5. For information, call (401) 454-6233.

- Thursday, May 21. San Francisco, California, U.S.A. The Sprocket Ensemble continued its Ideas in Animation series, at the Roxie Theater, with live music set to accompany animated films. For information and booking, call (415) 681-3189.
- Friday, May 22 and Saturday, May 23. Rowland Heights, California. The Rowland Animation program at Rowland High School (LPV-ROP) held an open house and an homage to animation's heroines and female villains. For information, call (626) 965-3448, extensions 195, 196 197.
- Tuesday, May 26—Sunday, May 31. Annecy, France. Annecy '98, the first "annual edition" of the 22-year-old Annecy International Animated Film Festival and Market (MIFA) took place. AWN president Ron Diamond and general manager Annick Teninge were present. Also present was Buzz Potamkin, who is reviewing the proceedings for *Animation World Magazine's* July issue. Scheduled events included retrospectives of animators Pruit Pärn, Leif Marcussen, Len Lye and Tex Avery as well as programs of Rumanian animation, Belgian pioneers, Nordic animation, and films featuring creations by British puppet-makers Mackinnon and Saunders. Also, Fantôme's Georges Lacroix has organized a three-day conference, "New Technologies in the Art of Animation," which featured panel dis-

cussions with representatives from Pixar, Blue Sky/VIFX, DreamWorks, Disney, PDI, Protozoa, Gribbouille, Medialab, Ex Machina, ZA Production and many others (<http://www.awn.com/fantome/annecy>)

Awards

Cartoonist Awards. The National Cartoonists Society held its annual convention and awards show last month in Pasadena, California. *Dilbert* creator Scott Adams was honored with the Rueben award (named after Rube Goldberg), as well as the award for best newspaper strip. *Dilbert* is currently being produced as an animated series by Columbia TriStar Television. Also receiving awards on Saturday night were Nik Ranieri (Disney) for feature animation, David Feiss (Cartoon Network) for television animation, David Gantz for newspaper panel, Bob Staake for newspaper illustration, Glenn McCoy for editorial cartoons, Don Perlin for comic books, B.B. Sams for advertising and illustration, Guy Gilchrist for magazine and book illustration, Mark Tonra for gag cartoons and Dave Coverly for greeting cards.

Ankara. The tenth annual Ankara Film Festival recently took place in Turkey. The jury included festival programmer and *Animation World Magazine* contributor oTO Alder. The animated films awarded are:

First Place: *Flatworld* by Daniel Greaves.

Second Place: *Silence* by Sylvie Bringas and Orly Yadin.

Third Place: *The Chain* by Phil Mulloy.

Special Mention: *One* by Lamia

Karaali, for its combination of classical animation and computer technology.

Final Emmy Winners. The animated series, *Arthur* took home the Emmy Award for Best Children's Animated Program on May 15 at the 25th Annual Daytime Emmy Awards ceremony. The series is produced by Boston-based PBS affiliate WGBH and Canadian production company, Cinar Films. WGBH's Carol Greenwald accepted the award. Additional award winners were announced previously:

- Special Class-Animated Program: Warner Bros.' *The New Batman / Superman Adventures*.
- Outstanding Sound Editing-Special Class: Nickelodeon's *Angry Beavers*.
- Performer in an Animated Program: Louie Anderson, As Dad/Little Louie In "Life With Louie," Fox.

Clios. The 1998 Clio Award winners were announced on May 15. Winners in animation categories are listed below. Winners in other categories, which include some animated productions, can be viewed on-line at www.clioawards.com.

Television/Cinema Animation–Film, Gold Awards:

- *Backstage* for Lipton Brisk Iced Tea. Production Company: Loose Moose, London.
- *Rocky* for Lipton Brisk Iced Tea. Production Company: Loose Moose, London.

Television/Cinema Animation–Film, Silver Award:

- *Heritage/Springfield* for Converse. Production Company:

The U Ground, Los Angeles.

Television/Cinema Animation–Film, Bronze Awards:

- *Super Mom* for Coca-Cola. Animation Company: Wild Brain, Inc., San Francisco.
- *Young Guns II* for Nike. Animation Company: Russell Brookes.
- *Special Selections* for Campbell's. Production Company: Acme Filmworks, Hollywood.

Television/Cinema Animation–Computer, Gold Awards:

- None in this category.

Television/Cinema Animation–Computer, Silver Awards:

- *The Face of Technology* for Comdisco. Animation Company: TOPIX/Mad Dog, Toronto.
- *Cookie Jar* for Diamond Walnuts. Production Company: Industrial Light + Magic, San Rafael.
- *Goose* for Pepsi. Animation Company: Digital Domain, Venice

Television/Cinema Animation–Computer, Bronze Awards:

- *The Battery Gym* for Panasonic Alkaline Battery/Matsushita Elec. Animation Company: Omnibus Japan, Tokyo.
- *Orkin Man* for Orkin Exterminating Company. Animation Company: RG/A Digital Studios, New York.
- *Launch* for Dodge Intrepid. Animation Company: RG/A, New York.



DESERT ISLAND SERIES

compiled by Wendy Jackson

On A Desert Island With....Internet Animators

This month, we asked a few executives involved in creating animation for the Internet what animated films they would want to have with them if they were stranded on a desert island.

Brad deGraf is president of Protozoa, a San Francisco-based, hi-tech animation studio which has produced several projects for the World Wide Web, including 3-D Dilbert and *Foops*. Jan Mallis, herself a former member of the Protozoa team, is currently president of blitcom, a company founded in 1997 to create VRML programming for the Web, using technology such as Netscape Netcaster, Marimba Castanet Transmitter and Cosmo Player technology. David Vogler is a self-described "graphic artist gone interactive," who was very recently appointed vice president/creative director for Nickelodeon Mediaworks. He was previously vice president of Kid's Content for Disney Online.

Brad deGraf's Top Ten:

I mostly like wacko characters and stories. Technique is great if it's in service of that, but writing and voice are really what's critical.

1. *The Wrong Trousers* (Aardman) for the writing, characters, staging, and animation, perfectly concocted.
2. *The Great Cognito* by Will Vinton.
3. *Quasi at the Quackadero* by Sally Cruikshank.
4. *Panspermia* by Karl Sims: computer animation, no characters, but a story nonetheless.
5. *The Wizard of Speed and Time* by Mike Jittlov.
6. Betty Boop's *Sleeping Beauty* (Fleischer Studios): the one with Cab Calloway as a ghost doing "St. James Infirmary."
7. *George Pal's Puppetoons*.
8. *Futuropolis* by Steve Segal and Phil Trumbo, and every artist that lived in Richmond, Virginia in the late '70s.
9. *How to Kiss* by Bill Plympton.
10. *Family Dog* by Brad Bird and Steven Spielberg.

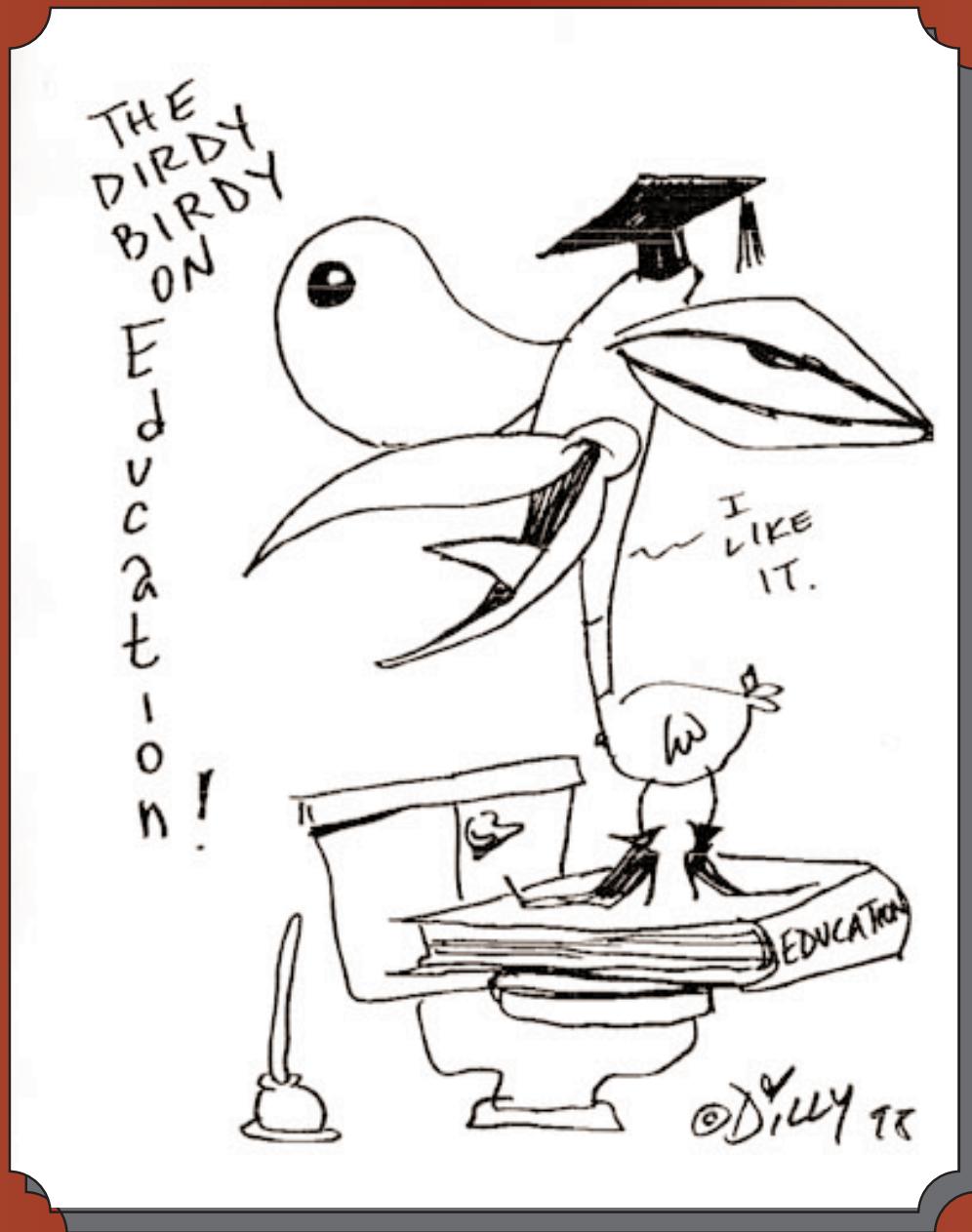
Jan Mallis' Selections:

1. *Farmer Alfalfa* cartoons (Terrytoons).
2. The animated TV series, *Crusader Rabbit*, "The Case of the Missing 18th Hole" episode by Jay Ward and Alexander Anderson.
3. *I Love to Singa* by Tex Avery (Warner Bros.).
4. *Duck Dodgers in the 24 1/2th Century* by Chuck Jones (Warner Bros.).
5. *What's Opera Doc?* by Chuck Jones (Warner Bros.).
6. A double Disney dose: *Rescuers Down Under* and *Fantasia* (Disney).
7. *Toy Story* (Pixar).
8. *Family Dog* by Brad Bird and Steven Spielberg.
9. *The Nightmare Before Christmas* by Tim Burton/Henry Selick (Disney).
10. *Foops* : all 65 episodes (Protozoa).

David Vogler's Favorites:

1. *The Ren & Stimpy Show*, when it was directed by John Kricfalusi.
2. *The Simpsons* (20th Century Fox/Film Roman).
3. *A Charlie Brown Christmas* by Charles Schultz/Bill Melendez.
4. The Penny cartoon on *The Pee Wee Herman Show* (Aardman).
5. *Patchhead* by Gregory Harrison (Carolina Pictures).
6. "Oh Yeah! Cartoons" (Nickelodeon).
7. *Inside-Out Boy* (Nickelodeon).
9. All Warner Bros. shorts from the 1940s and 1950s featuring Bugs & Daffy, and directed by Robert McKimson, Chuck Jones, etc.
10. Any Charlex animated TV ad or music video from the 1980s. (Charlex, NYC).

THE DIRTY BIRDY



BY JOHN DILWORTH

ADULT ANIMATION AND COMICS BOOKS

JULY 1998

Our July issue is going to feature an article by Karl Cohen on the 20th anniversary of *The Yellow Submarine*. We will also include a survey on where some of the film's artists are today. Sean Murch takes a look at the growing mainstream adult animation market while Fred Patten whisks us far, far away from the masses as he investigates the U.S. anime porn market. Peter Chung discusses the differences between animation and comic books and Dennis Kitchen looks back on his years in the comic book industry and toward the future. We will also reveal what April held for Barry Purves' Channel 4 production.

New York's Museum of Modern Art will take us inside for our monthly Hidden Treasures column. Buzz Potamkin will review the charged Annecy International Film Festival and Market and Joseph Szadkowski will take us to the high-flying antics of E3. We will also review Comedy Central's new show *Bob and Margaret*. In addition, we will feature two book reviews. *For the Love of Prague* by Gene Deitch will be looked upon by his former partner's son, Adam Snyder, a film distributor. Plus, we will finally feature a very exciting interview with Ollie Johnston and Frank Thomas by Charles Solomon regarding Pierre Lambert's book *Pinocchio*.

Animation World Magazine 1998 Calendar

Asian Animation	(August)
Television	(September)
Indepedant Filmmakers	(October)
Licensing and Merchandise	(November)
